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TERROR LAW AXED**

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Saturday 24 July 2010

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HOW TO...

MAXIMISE DETAIL

IMPROVE
YOUR
PICTURES



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**EXPERT ADVICE ON
RAW PROCESSING**



ELEMENTS 8

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**SHOOTING CITIES
AT NIGHT**



TOP TIPS

PAGE 24

**TREASURES IN
EAST SUSSEX**



INSIDER KNOWLEDGE

PAGE 21



A REAL PHOTOGRAPHER'S CAMERA. BUT DON'T TAKE OUR WORD FOR IT.

When given the Lumix GF1 to test drive, professional photographer David Eustace captured amazing photographs, while the GF1 captured his heart. "It feels like a working camera, a real photographer's camera, and I just loved the lenses on it. It's way beyond being a point-and-press camera, but it has the same simple aesthetics if you want to use it like that."

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Photograph taken by David Eustace using the Lumix GF1 for Professional Photographer Magazine. To see more of his work visit daveustace.com



New-Generation System Cameras

LUMIX G™
MICRO SYSTEM



Contents

Amateur Photographer For everyone who loves photography

THERE seems something intrinsically wrong with the idea of striding out to practise your 'drawing with light' at a time when the sun is plying its trade on the other side of the world. Taking pictures at night is hardly the most obvious activity, but modern towns and cities seem never to sleep, and often, with numerous lights of varying shades, intensities and directions, the light that falls in the street at night is more exciting than that which helps us see during the day.

I love the streets at night, and find more mystery and atmosphere than exists when the sun shines and reveals everything in its blanketing, omnidirectional, wash. I suppose the difference is that the relationship between light and shade is inverted at night. In the

day all is lit, and the shadows are the dimly recessive exceptions, but at night darkness dominates apart from the pools of light that punch holes in its blackness. The orange and yellow fiery glow of the artificial world hides reality and creates something interesting wherever you look. At night we have abundant colour and shape, but neither is in the form we are used to. And photographing what we are not used to is a perfect first step towards making photographs that stand out from the crowd.



Damien Demolder
Editor

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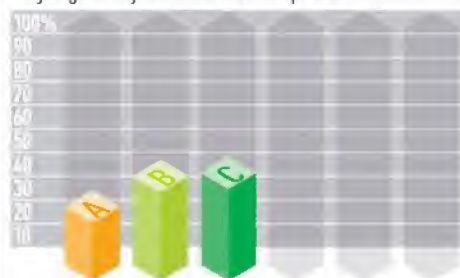
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 10 JULY WE ASKED...

Do you generally feel nervous of the police?



YOU ANSWERED...

A Yes, often	24%
B Yes, sometimes	37%
C No, never	39%

THIS WEEK WE ASK...

Have you taken pictures of towns or cities at night?

VOTE ONLINE www.amateurphotographer.co.uk

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Tom Stoddart's powerful picture captures a real-life act of greed but its publication directly helped famine victims, writes David Clark

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Contentious stop-and-search scrapped • Section 43 power stays



PHOTOGRAPHERS WARY AFTER TERROR LAW VICTORY

PHOTOGRAPHERS have welcomed changes to anti-terror laws, but warn that police still have the power to stop and search using Section 43 of the Terrorism Act.

Home Secretary Theresa May (pictured) has announced an immediate end to police use of Section 44 of the Terrorism Act that allowed officers to stop and search a person without reasonable suspicion.

Officers are now only allowed to use Section 44 in relation to searches of vehicles.

Many photographers have fallen victim to the controversial law in recent years, sparking AP's campaign to defend a photographer's basic right to take pictures in a public place.

Reacting to the Government's decision, a spokesman for the Bureau of Freelance Photographers said: 'Hopefully, this will lead to fewer photographers being stopped from taking photographs.'

'However, the situation with security guards occasionally stopping photographers from photographing buildings is likely to continue.'

The campaign group I'm a Photographer Not a Terrorist! welcomed the news, but cautioned: 'Unfortunately, there is still a swathe of laws that police can and will use to harass photographers, most notably



Home Secretary Theresa May said Section 44 infringes civil liberties

Section 43, which is similar to Section 44 but requires an officer to suspect that you are a terrorist, and Section 76, which makes it illegal to "elicit information about a police officer", which includes photographing them.'

Section 43 of the Terrorism Act states: 'A constable may stop and search a person whom he reasonably suspects to be a terrorist to discover whether he has in his possession anything which may constitute evidence that he is a terrorist.'

Although many photographers have fallen victim to Section 44, police have also been known to use the Section 43 power.

Last month, for example, police stopped a photographer in London's Trafalgar Square under Section 43, later admitting that no offences had been committed (see *News*, AP 10 July).

The Government's decision on Section

44 followed last month's European Court of Human Rights rejection of a Home Office appeal against a ruling that police use of Section 44 stop-and-search powers is unlawful.

Back in January, the court had ruled that Section 44 stop-and-search anti-terrorism powers are illegal.

Theresa May added: 'I will not allow the continued use of Section 44 in contravention of the European Court's ruling and, more importantly, in contravention of the civil liberties of every one of us.'

The Home Office says police have now been issued with new guidelines that set a 'new suspicion threshold' in relation to use of Section 43.

In a statement, the Metropolitan Police said: 'Public safety remains our top priority and we will continue to use all other powers available to us to keep London a hostile environment for terrorists.'

'Police officers continue to have the power to stop and search anyone they reasonably suspect to be a terrorist under Section 43 of the Terrorism Act.'

'We will continue to work closely with the Home Office and other police forces throughout the ongoing review of CT [counter-terrorism] legislation.'

SNAP SHOTS

● It was a double success for an amateur photographer from Merseyside, who struck gold with a picture of galloping horses. Austin Thomas, 43, earned a Silver Medal in the Fédération Internationale de L'Art Photographique. The news came after Austin won honours in a travel photography contest organised by *The Daily Telegraph* newspaper last month.

● Cameras Underwater has launched a new nine-million-pixel compact camera. The Epoque EHD-900Ai, which is priced £199.99, including an underwater housing and 2GB SD card, is claimed to be usable down to a depth of 45m. The camera sports a 3x lens, claimed to deliver the 35mm equivalent of a 35-105mm zoom. Visit www.camerasunderwater.co.uk for details.

'Entirely new domain' could be created this fiscal year, says firm

NIKON HINTS AT MIRRORLESS CAMERA SYSTEM

A 'REDEFINITION' of photography' may be necessary, says Nikon president Makoto Kimura, as he hints at plans to launch a mirrorless camera system.

During a press interview in Tokyo, Japan, on 26 June, Kimura was asked if Nikon intends to launch its own micro system, following the likes of Olympus, Panasonic and Sony.

Kimura is quoted as saying that while manufacturers of new camera systems may

intend to take a share of the DSLR market, Nikon intends to retain its 'top position' in the DSLR category, while creating an 'entirely new domain'.

Respected Japanese trade publication *Pen News Weekly* quotes Kimura as telling reporters: 'It will be a camera that may take photos of the world that the traditional SLR cannot reach.'

'Nowadays digital cameras take movies, performance of cameraphones is rapidly

advancing and demand for simple movie cameras for uploading video on the internet is on the rise. Redefinition of photography may become necessary.'

Kimura is reported to have said that Nikon could launch the camera any time this fiscal year or the following year, 'as new models are starting to sell'.

Nikon's head office has, so far, refused to comment on Kimura's remarks, saying only that it does not comment on future products.



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 21 July

EXHIBITION by Keith Cardwell, during July and August, at Morgan Motor Company Visitor Centre, Malvern Link, Worcestershire WR14 2LL. Visit www.morgan-motor.co.uk.

EXHIBITION Tessa Bunney, until 21 August at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com.



© KEITH CARDWELL

Thursday 22 July

EXHIBITION River Thames – Source to Sea (large-scale contemporary photos), until 30 September at Tower Bridge, London. Visit www.towerbridge.org.uk. **DON'T MISS** RHS Show Tatton Park, until 25 July at Tatton Park, Knutsford, Cheshire. Tel: 0844 338 7524.

Friday 23 July

EXHIBITION Sub-Saharan Journeys by John Kenny at Capital Culture, London WC2N 4BP. Tel: 0207 836 0824. Visit www.capitalculture.eu.

EXHIBITION Ken Russell: A Retrospective, until 25 July at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

Saturday 24 July

EXHIBITION Stateside, includes work by Weegee, Eugene Richards and Lewis Hine, until 18 September at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

DON'T MISS Farnborough International Airshow 2010, until 25 July at Farnborough Aerodrome, Hampshire GU14 6XT. Tel: 01252 532800.



© JAMES FERRIS/WALKER

Sunday 25 July

EXHIBITION Part of the Pack by Arden and Anstruther, until 31 July at 5 Lombard Street, Petworth, West Sussex GU28 0AG. Tel: 01798 344 411. Visit www.ardenandanstruther.com. **EXHIBITION** The Family and the Land: Sally Mann, until 19 September at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

Monday 26 July

EXHIBITION The Last Great Event (pictures from the Isle of Wight Pop Festival) by Chris Weston, until 1 August at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Wildlife Photographer of the Year 2009, until 12 September at Winchester Discovery Centre, Hampshire SO23 8SB. Tel: 01962 873 603. Visit www3.hants.gov.uk/wdc.htm.

Tuesday 27 July **LATEST AP ON SALE**

EXHIBITION by songwriter and musician Sandi Thom, until 31 July at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748283. Visit www.nationaltrust.org.uk. **EXHIBITION** Wild Kew by Heather Angel, until 5 September at Royal Botanic Gardens, Kew, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Former press snapper causes fears at Dover

AP READER'S MEDICATION TRIGGERS TERROR ALERT

A FORMER newspaper photographer triggered a UK terrorism alert when radioactive medication he was taking for treatment of thyroid cancer set off an alarm as he left a cross-Channel ferry.

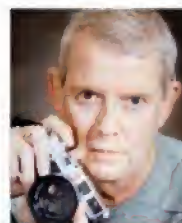
Leica M6 camera user Peter Davies, 64, who has worked at newspapers including the *Daily Express* and the *Daily Mirror*, was returning from a holiday in France with his partner when UK Border Agency officials stopped him as he drove off a Norfolkline ferry on 5 July.

Peter said that when he had boarded the ferry at Dunkirk there was no apparent problem. It was only when he disembarked at Dover that UK border officials stopped him – sweeping his car with a Geiger counter to check for potentially radioactive material.

'I was quite surprised, and I did produce my press card,' he told us. 'They told me I had triggered off a radiological alarm.'

Peter is being treated with a radioactive isotope called Iodine 131 by doctors at St Bartholomew's Hospital in London.

Border officials allowed him to return home to Essex when he produced a letter from the hospital, outlining the treatment he is taking.



Peter Davies was shocked when his radioactive medication aroused the suspicion of border officials

A spokesman for the UK Border Agency said: 'The Government is committed to protecting the UK from terrorism. As part of that strategy, the UK Border Agency has scanners in position at ports of entry to the country, such as Dover, to detect and prevent the attempted illicit importation of radiological materials that could be used in terrorist devices. Vehicles, freight and passengers entering the UK are all screened.'

He added: 'The equipment is designed to detect radiological emissions so will also alarm when triggered by sources of radiation that are legitimate. This could include items like ceramics, cement or fertiliser, which contain naturally occurring radiological materials or, as in this case, certain medical treatments.'

SNAPPY SNAPS IN GEORGE MICHAEL CRASH SHOCK

SNAPPY Snaps says it would welcome George Michael back to its Hampstead store in London... but preferably when the shop is open for business.

Days earlier the singing legend had been arrested after driving his car into the shop in the early hours of the morning.

As Snappy Snaps' repairmen assessed damage to the shop front, the 47-year-old was taken to a police station after apparently being caught on CCTV mounting a curb outside the north London outlet.

A Snappy Snaps employee told AP that a 'broken window' was discovered when staff turned up for work on 5 July.

A Metropolitan Police spokesman said: 'Police were called at approximately 3.35am on Sunday 4 July following reports of a vehicle in collision with a building on Hampstead High Street.'

He added: 'Officers attended, and a man in his 40s was arrested on suspicion of being unfit to drive. He was taken to a London police station and bailed to return in mid-August pending further enquiries.'



George Michael allegedly damaged the front door and window

The shop is visited by a number of celebrities in the area, who ask Snappy Snaps staff to keep their identities 'confidential'.

The incident took place following the Gay Pride event in central London.

SNAP SHOTS

● An amateur photographer with no fixed abode was held under anti-terror laws outside the Wimbledon tennis championships after a security guard suspected he was a terrorist, it has emerged. Michael Ryan, who says he lives in a tent in Enfield, north London, was visiting Wimbledon for the day to photograph activity surrounding the tournament from Church Road, a public highway outside the club. Police claim that Ryan refused to supply his address details when he was stopped under Section 44 of the Terrorism Act. Ryan told us this was because he is 'technically homeless'. The photo enthusiast told AP he had merely taken pictures of TV vans and film crews as they reported on the championships on 1 July. The Section 44 law was scrapped a week later (see page 5).

● New bed and breakfast accommodation, kitted out with a large darkroom, has opened on Stornoway in the Outer Hebrides. The owners say they can accommodate up to 11 photographers, with an enlarger and computer equipment available for use. Contact the owner at sandwickbay@btinternet.com.



Do you have a story?

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Swede shoots volcano from 600 metres

VOLCANO PHOTOGRAPHER TAKES CAMERA TO EXTREMES

HASSELBLAD has released 'explosive photos' of the active Icelandic volcano in a bid to show that its new H4D-40 camera can withstand extreme shooting conditions and deliver stunning results – even without a tripod.

Swedish photographer Hans Strand captured images of the Eyjafjallajökull volcano from a Cessna 172 plane, after six previous attempts had failed due to the vastness of the ash cloud that had caused weeks of disruption to European air space.

'The noise of the volcano was incredible,' said the 54-year-old photographer, who was 600m from the eruption.

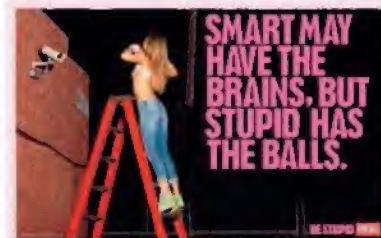
'There were continuous explosions and huge bursts of lava shooting into the sky.'

Hasselblad claims that the H4D-40 medium-format digital camera is as 'convenient' to use as a 35mm DSLR. It features a 40-million-pixel CCD imaging sensor and costs €13,995.

'I set the sensitivity to ISO 200 and the shutter speed to 1/800sec, and that was it... I was just pointing and shooting,' added Strand.



'The camera got pretty dirty while shooting the interior of the ash cloud from the ground. I cleaned it carefully every time I left the car.'



'OFFENSIVE' DIESEL IMAGES SLAMMED BY WATCHDOG

THE ADVERTISING Standards Authority has banned a series of ads from appearing again in poster form.

Complaints about a Diesel clothing poster showing a woman taking a photograph of her genitals, and another depicting a woman exposing herself to a security camera (pictured), have been upheld by the advertising watchdog.

Thirty-three people had complained that the adverts were offensive, unsuitable to be seen by children, and 'condoned or encouraged behaviour that was anti-social'.

The Advertising Standards Authority ruled that the posters must never appear again.

Diesel had denied they were offensive, arguing that the posters 'did not contain any provocative nudity beyond the usual amounts shown in many swimwear, sportswear or lingerie ads'.

FIRST SONY COMPACTS WITH 3D POTENTIAL

SONY has announced the upcoming launch of its first digital compact cameras to feature 3D Sweep Panorama still image functionality.

Images can be viewed in 3D on a 3D-compatible TV, according to Sony.

The 12.2-million-pixel Cyber-shot DSC-WX5 and Cyber-shot DSC-TX9 also boast Full HD video (1920x1080 pixels).

The WX5 sports a 5x f/2.4 Sony G lens and a 2.8in screen, while the TX9 carries a 4x Carl Zeiss zoom and 3.5in LCD monitor.

The pair are due in shops in September at prices yet to be announced.

Using an optional underwater housing available for the TX9, photographers can select underwater sweep panorama – a mode designed to optimise white balance for 'clear, natural results with underwater subjects'.

Sony's recently announced NEX-5 and NEX-3 interchangeable-lens micro-system cameras already allow users to shoot 3D images, via a firmware upgrade.

AP
THIS
WEEK
IN...

1911

Some don't like it hot, it seems. Happy is the darkroom worker who has an underground vault at this time of year, declared AP's 24 July 1911 issue. 'It is in the hot weather that so many of the ordinary dark-room difficulties become emphasised... underground vaults are by no means rare, either in town or country, but often they are neglected or overlooked,' stated the 26-year-old journal. 'In town, the arched vault often runs out under the roadway, and not infrequently it is wasted by being filled in with useless lumber. In winter the underground vault is relatively warm... and in the summer it is cool. Moreover, dust does not trouble the happy worker who has a vault.'

THE HOT WEATHER DARK-ROOM.

It is in the hot weather that so many of the ordinary dark-room difficulties become emphasised, and happy is the worker who has an underground vault as a dark-room; and underground vaults are by no means rare, either in town or country, but often they are neglected or overlooked. In town, the arched vault often runs out under the roadway, and not infrequently it is wasted by being filled with useless lumber. In winter the underground vault is warm, or relatively warm, and in summer it is cool. Moreover, dust does not trouble the happy worker who has a vault. In working a process like autochrome, in which many solutions are used, the provision of a stock of solutions the day before and of a tank full of water, so that all may take approximately the same temperature, affords a high degree of security against blistering and frilling, but it is only the worker in an arched or bricked-in vault who can fully realise the advantages of having all liquids at the same temperature, as, when a sudden change in temperature takes place, the small bottles are affected first and the balance is upset.

CLUBNEWS

Club news from around the country

ACCRINGTON CAMERA CLUB

Accrington Camera Club marked the end of its season with a month-long exhibition at Haworth Art Gallery, comprising more than 100 prints. The best picture was judged to have been taken by Ian Hoole. Members meet from September to June, at 7.45pm, at Rishton Primetime, Stourton Street, Rishton, Lancs BB1 4ED.

CITY OF LONDON AND CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The club is gearing up to stage its annual exhibition from 3-28 August at the Barbican Library, Barbican Centre, London EC2. Visit www.cityandcripplegate-ps.org.

● If your club is planning an event, or seeking new members, why not get in touch? Coverage in AP's news pages costs absolutely nothing. Email apevents@ipcmedia.com.

SNAP SHOTS

● Nikon has announced that its Photo Contest International 2010-2011 will be open for entries from 1 September-30 November 2010. Now in its 33rd year, the competition is open to amateur and professional photographers and features two categories: Free subject; and Energy. Winners will be announced in June 2011. Visit www.nikon-npci.com.

● An amateur photographer from Leicester made world news when he shot a composite photograph of the International Space Station. Mark Humpage told *The Sun* newspaper that he took 50 images as the space station soared 250 miles above Lutterworth, revealing light trails that criss-crossed the night sky.

● Classic cameras are alive and kicking if the results of a Special Auction Services camera sale in Gloucestershire are to be believed. A 1957 Leica M2 with 50mm lens easily beat its pre-sale estimate, raking in £655, while a Leica M3 fetched £550 (its top guide price was £300). For future auctions visit www.specialauctionservices.com.



Do you have a story?

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amateur photographer
atipcmedia.com



David Bebber takes title

TIMES MAN BAGS TOP PIC AWARD

TIMES newspaper photographer David Bebber has beaten more than 300 others to take the Photograph of the Year title at the 2010 Press Photographer's Year awards.

Bebber won with his shot of Libyan leader Colonel Gaddafi standing behind protective glass during a military parade in Tripoli last year (see above).

Other winners included the Press Association's Gareth Copley, who took first place for Sports Action, and Kieran

Doherty from Reuters who triumphed in the News category.

The contest, which is backed by Canon and organised by the British Press Photographers' Association, is open to photographers working in and for the UK media.

It is now in its fifth year and pulled in nearly 8,000 entries.

The best images are on show at the National Theatre in London until 10 September.

To view a slideshow of the winning shots, visit www.theppy.com/content/results2010.

Simon Coleman leaves company

NIKON MAN MOVES ON

NIKON UK's Imaging division is searching for a new general manager after Simon Coleman (pictured) left the business to 'pursue other interests'.

Simon had been at Nikon for more than 20 years.

Nikon UK's finance director John Read has taken over the reins as general manager on an 'interim' basis while the firm searches for a replacement.

Nikon UK Ltd president Michio Miwa said: 'Nikon thanks Simon for his significant contribution to the business. We are sad to see him go, but we wish him the best of luck for the future.'



'Until a replacement is appointed, we have plans to ensure the day-to-day functionality of the business will not be affected.'

Simon has worked at Nikon since the late 1980s and became general manager in 1996.

story-shooting

by Emily



Emily rocks at the summer rock festival

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

Chords of Grey

By Paul Gallagher

Envisage Books, hardback, 88 pages, £55, ISBN 978-0-9564764-2-5



ONE OF the few landscape photographers who works exclusively in black & white, Paul's spectacular large-format images of Britain are often likened to those of Ansel Adams. However, this comparison goes further than the simple fact they're monochrome landscapes. The timelessness of both photographers' images comes from their meticulous composition and the way they use light to bring out a full range of tones.

In *Chords of Grey*, Paul steps back from the bold light of the golden hours to explore how the world looks in the softer light of overcast days. Likening the seven zones of tonality in black & white photography to the seven notes in a musical scale, Paul thus seeks out quieter moments here and surveys the range of greys between the end points of black & white.

Beautifully presented as a large, fabric-covered hardback, the paper is thick and the prints leap off the page. It's the sort of book you want to smell in order to get the full effect. *Chords of Grey* makes a strong case for Paul being one of Britain's top landscape photographers and illustrates how, by removing colour, you remove another layer of reality from the world around us and leave the viewer to question their perceptions.



© PAUL GALLAGHER

Part Of The Pack

The Hunt at Petworth

By Colin Barker

Until 31 July. The Stables, Petworth House, Petworth, West Sussex, GU28 0AE. Tel: 01798 344 411. Open Sat-Wed 11am-5pm. Admission free

THE CULMINATION of a three-year project, 'Part of the Pack' is an intense look at the day-to-day life of the huntsman. This collection of 60 black & white prints is set in the charming environs of the South Downs and takes the viewer from the confines of the dog kennels and out among the rolling hills that surround Lord and Lady Egremont's aptly named Petworth House.

Barker's background in reportage guides him to pick out the most dramatic and telling details, while showing us the hunt from a dog's-eye view. It's a way of life that many may disagree with, but Barker's even-handed approach embraces the gruesome eventualities as a balance to the spirited thrill of the hunt.

EXHIBITION



© COLIN BARKER

www.shorpy.com

IF YOU'VE not yet seen Shorpy.com, then stop what you're doing, mark this spot in the magazine and go online now. Named after a teenage coal miner named Henry Sharp 'Shorpy' Higginbotham (pictured right) who lived in Alabama a century ago, Shorpy is a fantastic photo blog featuring thousands of vintage photographs. Ranging from the 1850s to the 1960s, the images are all presented in high-definition, letting you zoom in to full size and look at the fine details. This is particularly interesting in interior images or workplace scenes, where the closer look reveals the many different tools and creature comforts of the day.

Updated several times a day, there is always something new and exciting to see here, and many images give you the option



to purchase prints. There's also a nice gallery of coloured prints submitted by Shorpy members. As this quickly becomes one of your daily stops on the internet, you'll understand why it's been rated one of the best blogs of 2010 by *Time* magazine.

CONDENSED READING

A round-up of the latest photography books and DVDs on the market



● THE DIGITAL EYE

Photographic Art in the Electronic Age, by Sylvia Wolf, £19.99 Wolf's guide is a thick, quality production filled with large, bold supporting imagery, that should become the bible for those who like to use their image-editing software for full surrealist effect. Less on technique, this is an illustrated text asking thoughtful questions such as, 'Is it real?' and, 'Does it matter?' For some this will be anathema to their entire photographic ethos; for others this will be just the book they've been waiting for. ●

WORDS WITHOUT PICTURES

Edited by Alex Klein, £16.95 Another thought-provoking release from the Aperture Foundation, this collection of essays and discussion forums probes all the hot topics and important discussions going on in the photographic world today. While intelligent and insightful, the title does live up to its promise.

● EXPERIENCE SEMINARS:

THE ART OF LIGHT Running time 2 hours 20 minutes, £19.99 Beginning with an in-depth lesson on light and how it works, the DVD then shows you how the light can work for you. Chock full of techniques, such as partial metering and exposure lock, you'll soon be creating images with more impact. ● **A YEAR IN THE LIFE OF NORTH CORNWALL**

By Rob Beighton, £16.99 How to make the natural beauty of Cornwall look unappealing. Step 1: get camera, go out shooting at noon. Step 2: set wrong white balance on camera to capture too much green in subject. Step 3: underexpose foreground. Step 4: set to manual focus, twist lens slightly so subject is soft, use this image across double-page spread. Step 5: make into book.

Words Without Pictures



Survival

Saving Endangered Migratory Species
By Stanley Johnson and Robert Vagg
Stacey International, hardback, 166 pages, £29.95, ISBN 978-1-906768-11-9



OSCAR Wilde once said that consistency is the last refuge of the unimaginative. And that may be true of fundamentalists and teetotalers, but when you're producing a book of photography consistency is the pathway by which you want your viewers to follow your subject matter from beginning to end.

Sadly, *Survival*, which has so much powerful subject matter, lacks the punch it needs to be effective. Authors Johnson (father of London mayor, Boris) and Vagg rely on a raft of photographers to provide the images for this tome, and the result is a compilation of mixed quality, ranging from very good to atrocious. Images on opposing pages will differ in such sharpness and quality that you can spot the decades



BOOK

between when they were taken. Ultimately this detracts from the message of the book and the fine text by the authors. There's a reason these projects often rely on one photographer – because every photographer has his or her own style, and the consistency of that style sets the overall tone of the book. The tone here feels entirely out of date, particularly when you compare it to similar models, such as the recent *Rare*, by Joel Sartore (see *Review*, AP 5 June).

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@apcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HERE'S ONE I MADE EARLIER

Optical viewfinders (OVF) are by no means the perfect solution to the problems commonly experienced with the LCDs of compact digital cameras. Unlike LCDs, OVF's do not give a 100% field of view. For instance, the last OVF-equipped compact I owned (a Canon PowerShot A1100 IS) had significant framing errors. Depending on the setting of the 35-210mm zoom lens, the field of view varied from less than 100% to more than 100% of that covered by the lens and as seen on the LCD. Also unlike LCDs, OVF's cannot give an indication of the value of any exposure, while the lack of a read-out of any aperture and shutter settings makes them useless for a manual operator. Not surprisingly, manufacturers are not very keen on producing larger and more expensive compact cameras just to include such inefficient viewfinders.

As one who never likes to be without a camera, I find a small pocketable camera to be an essential item of kit and, years ago, experimented with a variety of home-made screens in an endeavour to overcome the frustration due to peering, at arm's length, into very dim LCDs in brilliant sunlight. I finally concluded that the only way to eliminate such problems was to block out all the sunlight between the eye and the LCD. This I achieved by making an open-ended rectangular box section by folding an old 8x6in print to just cover the area of the LCD. The back of the print was sprayed with matt-black paint before taping the joint. When not in use, the screen folds flat, to 6x4in, to slip conveniently into a pocket. It's a very simple solution that has worked well for me.

Neville Gordon, Derbyshire

Genius! You should be on Dragons' Den – Damien Demolder, Editor

WELL WORTH THE PRICE?

Why are glass filters so expensive? After all, a lot more work goes into manufacturing a lens. The humble filter is metaphorically and practically a very small part of a lens, yet the proportional cost is astronomical. Take the Samyang 85mm f/1.4 Asph IF lens, tested

in AP 26 June and costing £299.99. It came out very favourably against the Nikon equivalent, the Nikkor 85mm f/1.4D AF, which costs £949.99. There are loads of technical features on both optics, yet the Tiffen Digital (though what's actually 'digital' about a piece of glass needs explaining to

me) HT Ultra Clear filter tested in AP 3 July costs £85.81 for each of these lenses. In his review, Tim Coleman says the filter is 'designed for lens-protection purposes' and gives it five stars. However, it costs 29% of the total cost of the Samyang lens and 9% of the Nikon optic. It may be worth the money to save the front element of a £1,000 optic, but for most of us it's a third of the cost of a lens. Is that really 'well worth the price'?

Ralph Withers, London

The 'digital' element of filters refers to the fact that they are coated on both sides to prevent flare. Tiffen filters are particularly good, but you are right that £85 seems disproportionate when compared to the Samyang lens – **Damien Demolder, Editor**

A BRANDLESS BARGAIN

Having just bought some Cokin P-series filters, I was going to purchase the nice pouch to keep them in, but as money is a bit tight I didn't fancy paying the over-inflated price just to have the name on the side of a pouch that holds only eight filters. Instead, I found in a well-known high-street store, among its 'value' range, a black CD/DVD zipped pouch that holds up to 24 discs. The disc pockets are lined with a soft plastic so they will not scratch the filters, and all for a bargain price of £2. Now I can spend the money I saved on some more filters!

Nigel Cox, via email

I hope having space for 24 filters does not make you feel you need to fill it. I can see rainbows on the horizon! – **Damien Demolder, Editor**

APPLAUD THEIR BRILLIANCE

Having recently abandoned film for digital imaging, I'm in awe of the versatility and breathtaking ability of digital cameras. The people who design them are so incredibly clever and creative. But what about those boffins that came up with photo-editing software like Photoshop? I've just bought Elements 8. It cost me just £50, but it's worth three times that. We should applaud the brilliance of digital camera designers, but let's also tip our hats to those who supply us with Photoshop, Paint Shop Pro and so on, who help make digital imaging such an interesting and exciting medium!

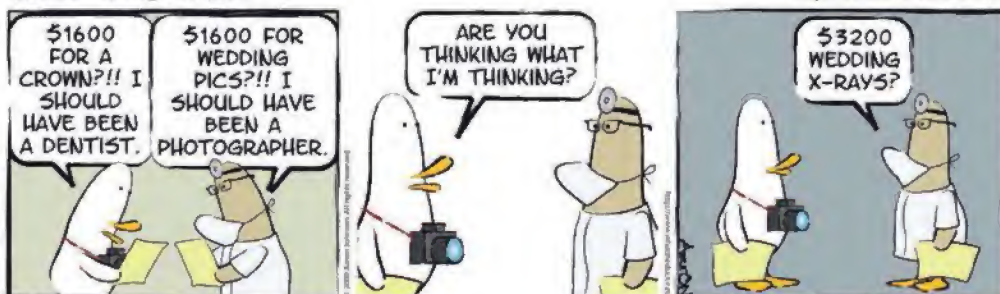
Allison Carpenter, Tyne and Wear

I'm certain they would be very pleased – **Damien Demolder, Editor**

UNJUST AND UNFAIR

As a happy SLR user, it struck me that some of David Swann's criticisms of the Olympus E-520 DSLR his daughter lent him were unfair (*Backchat*, AP 19 June). While I wholeheartedly agree that we (only) get the best results when we have put in the effort to learn how to use our cameras properly, and that a new camera won't automatically give us better photos until

What The Duck



<http://www.whattheduck.net/>

we have learnt how to use it, I thought some of David's comments were very unfair to Olympus.

He complained that with the Olympus zoom lens, when set to 'full stretch', gave him blurred pictures from camera shake, which is something he did not experience on his own bridge camera thanks to its built-in image stabiliser. In film camera terms, 'full stretch' is 600mm, so if he was handholding the camera he would have needed to use the image stabiliser that is also built in to the Olympus camera. Yet, reading David's critique, you would never imagine a sophisticated multi-mode image stabiliser was fitted to the Olympus model at all.

Neither can I understand how, in normal metering mode with the two cameras pointed at the same scene, he could get his own camera to be able to expose correctly at a low ISO setting of 100, while the 'inferior' Olympus needed a much higher

ISO setting, at which it then produced extremely noisy images. David is also unobservant in saying the standard zoom on the Olympus is 18-55mm, as Olympus does not make a zoom lens with that range.

I can see the point of the *Backchat* column in allowing amateurs to vent their opinions, and I'm glad David is happy with his bridge camera, but his criticisms of the Olympus DSLR were unjust.

John Herring, via email

CALLING A SPADE A SPADE

Why, oh why, does Steve Bloom claim his prints are giclée rather than inkjet (*Photo Insight*, AP 3 July)? He uses an inkjet printer and the manufacturer's inks are of archival quality, but so too are several other pigment inks available for his and other printers. An inkjet print using pigment inks on archival paper is an inkjet print. There is no need to hide behind a bit of French slang.

Michael Finch, Lancashire

BEYOND ECONOMICAL REPAIR

Things just aren't what they used to be, so the saying goes. This seems to be true of most things, but somehow photography has escaped the ravages of time when it comes to the after-sales support for good old cameras and lenses. What is becoming increasingly apparent these days is that the desire to maintain and repair our precious photographic hardware is dwindling, and while you can still have cameras dating back decades repaired by skilled technicians, the same is, sadly, not true of more modern camera equipment.

In the past six months I have returned two of my trusted Sigma lenses to Sigma (UK) for repair, only to receive the dreaded 'No spares available' letter a few days later. What is clear is that some manufacturers believe that consumers are happy to replace their equipment when a fault develops rather than repair it. As soon as the lens or camera is out of manufacture, it's obsolete and beyond repair. When applied to compact digital cameras, which see capability increasing on an almost endless basis, perhaps we as consumers don't care because we are attracted by the sparkling, tech-filled new model for the price of a meal for two at a local bistro.

We may think differently about our enthusiast-level SLR, which still performs well and gives pleasure despite the higher resolutions of newer models. We might be forgiven for shedding a tear if its final demise is due to nothing more than a broken knob or sticking button.

Serious enthusiasts have a constant lust for better optics and longer focal lengths, and we are always told to buy the best we can afford. How would we feel if we knew that, should dirt ingress of gears grind away our trusted prize possession, it will join our discarded kettles and irons in the bin? If anyone can fix my trusty Sigma lenses, I would be delighted to hear from you.

Colin Horner, Essex

The introduction of digital imaging has seen one of the biggest changes in photography since its infancy and the vast majority of photographers have updated their equipment to keep up with this fast-paced change in technology. Sadly, the negative effect of this, and one that we are all too aware of, is the dramatic reduction in value of older 'non-digital' photographic equipment that we have been happily using for many years.

At Sigma we take pride in offering a back-up and customer-support service that is second to none, and this of course includes the facility to repair lenses and other Sigma equipment. The first of the two lenses to which Mr Horner is referring was discontinued about 18 years ago and the second about 12 years ago. Unfortunately, in both cases, we were unable to repair these lenses as we no longer carry the parts. We would, of course, love to be in a position to repair Mr Horner's lenses, but we're completely at the mercy of our parent company that supplies the spare parts. We now have such a large range of lenses, with new models being introduced regularly, that it's just not feasible to carry every part for every lens forever.

It's also worth pointing out that equipment of this age is often uneconomical to repair. A like-for-like replacement on the second-hand market is often less expensive than the cost of a repair. Given the age and current value of these lenses, I think Mr Horner will struggle to find a company that can repair them. If he does manage to find a company that carries the necessary parts, I feel with the cost of the labour, parts and postage, plus VAT on top of all that, the repair will become uneconomical – **Paul Reynolds, Sigma Imaging (UK) Ltd**

BACK CHAT

Not being possessed of a God-given talent, AP reader Mick Bidewell hopes that practice makes perfect

I RECENTLY sold some classic 1960s albums on eBay. Inside the cover of one I found a pencil sketch portrait of myself drawn by a schoolmate back in 1966. Jeff, as he was called, had no interest in pop music, but he had an amazing talent for art. I first noticed it when he called round for me one evening and rattled off a superbly detailed drawing of our fireplace complete with brass coal scuttle. He always carried a jotter and pencil and we were in awe of his ability to do amazingly lifelike sketches of us. And, if there was someone he didn't like, his caricatures of them were wickedly funny.

I was using a Kodak Instamatic camera at the time, which I abandoned for a jotter and pencil in the hope of becoming a great artist myself. Alas, I was rubbish and soon went back to my camera. Jeff and I left school, and he eventually married and moved away. But his skill as an artist led me to believe he had a God-given talent, not something you can actually learn. That's what I've often wondered about my photography. I'd describe myself as a keen and proficient photographer, but after 40 years of taking pictures I've yet to take one that would announce to the world that my talent as a photographer is of the God-given variety. Sure, I've had the family 'oohing' and 'ahhing' over my pictures of our three grandsons. I've shot many 'classic' sunsets. I have countless 'gritty' black & white, red-filtered landscapes and clichéd portraits of the 'raggy old man' type. I've received praise for the weddings and various social events I've covered, but then again so have millions of other photographers. And while I think it would be unwise for any photographer to believe they'd shot their ultimate image, I'm beginning to wonder if I'll even get close to shooting mine.

So many of us are influenced by what we read in photo magazines like AP. That's great if we actually learn something, but not so good if we attempt to simply replicate what we've seen. My photography many years ago was hugely influenced by the photo press. An article on street photography would see me concentrating on nothing else for weeks. I'd inevitably end up creeping about for snatched shots trying to look inconspicuous and usually failing miserably. If it worked for Cartier-Bresson, then why not me? Or was the great man's talent also God-given?

In 1969 I was lucky enough to meet the brilliant blues guitarist Peter Green. I play guitar myself, so as Peter sat there dazzling me with his skills I asked how it was that he could play like that whereas I couldn't. Given rock stars' notorious egos I fully expected Peter to claim he had a natural or God-given talent. Not a bit of it! He simply smiled and replied, 'Maybe I just practised more than you did.' So is that, I wonder, the answer to my search for my ultimate image? Don't worry about whether my photographic talents are God-given or not. Just get out there and keep on practising? Here's hoping!

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



THE LION (*Panthera leo*) is the second largest big cat after the tiger, with some males weighing more than 250kg (550lb). Probably the most iconic and familiar of animals, the lion has, throughout human history, been seen as a symbol of strength, royalty and indomitability, with references appearing in religious tracts, myths and legends, as well as works of art and literature. And, of course, every schoolchild can name their favourite cartoon lion.

Thanks to natural history programmes the lion's lifestyle and habits are well known, but perhaps less well known is the fact that there are eight sub-species (traditionally, there were considered to be 12), namely the Transvaal, Asiatic, Tsavo, West African, Barbary, Katanga, Masai and North East Congo lions. The largest of these was the Barbary lion of North Africa, the last of which is thought to have been shot in 1922.

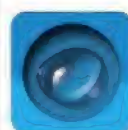
In prehistory, and early historical times, lions roamed much of Eurasia and Africa. However, in recent history hunting, human encroachment and habitat changes have taken their toll and wild lions are now confined to reserves in sub-saharan Africa and the Gir Forest in India, where the Gujarat government estimates there are 400. The situation of African lions can be described as vulnerable, while the remnant Asian population is clearly endangered.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy finally gets a shot that has eluded him for years

A LION SLAKES ITS THIRST



THE ONE thing the modern worldly-wise lion knows is that when it yawns someone will take a picture of it. The king of the safari

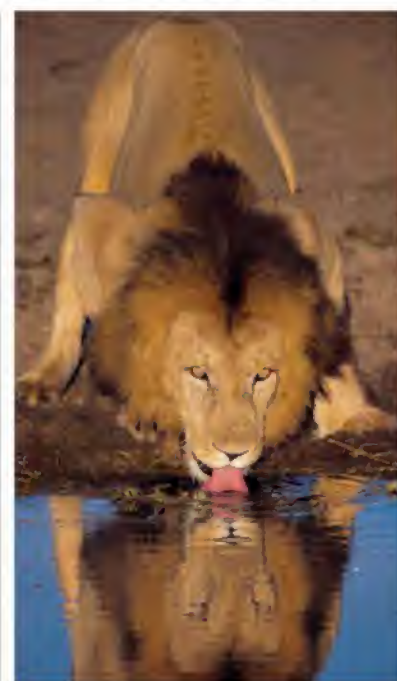
cats has been photographed from every conceivable angle and every time it twitches the moment is recorded for posterity. With hundreds of photographers snapping away at lions every day in Africa, you can imagine the millions of pictures that exist. Therefore, it can be a real challenge to get something different of such a well-photographed species.

With lions I always operate a 'take whatever comes' philosophy, but I have certain target pictures that I am always on the look-out for. One of the pictures that has eluded me for years is a shot of a male lion drinking in very low light. I have had my chances, but I have never managed to get all the combinations correct – in the open, in nice light and facing the right direction. Until last year I thought I would never ever get it, but persistence pays dividends.

I remember the day clearly. I was in the Masai Mara reserve in Kenya and had been working for a few days with a pride that had two huge brothers in charge. On this particular morning we found both brothers sitting together. We were at a distance to give the lions space to breathe and move, and this policy was working fine until a vehicle saw us and drove right up in front of the lions. An idiot appeared with a 600mm lens pointing straight down at the lion. The photographer was well known to us as being a 'trophyist' who cared nothing for animals, just his shots. This time he had pushed the lions too far and one brother headed for the nearest bush. The second brother yawned, stood up, stretched, and for a moment I thought it was going to follow its brother. Instead, it headed down the hillside towards a group of trees with a waterhole. Since the pride had killed during the night, I thought the male might be heading for a drink.

Taking a wide berth around him, we got the vehicle into position at the waterhole, just across from an open area where I thought he might drink. Sure enough, after a few minutes, he plodded up to the waterhole and started to drink.

Andy focused on the lion's eyes and timed his shots with the lapping of the animal's tongue



Unfortunately, he had decided to stand sideways on to me and I wanted a head-on shot for maximum impact. I didn't know whether to move and risk getting nothing or stay put and get some shots I didn't really want. I decided to move and my place was immediately taken by the idiot, who promptly shouted that I didn't know what I was doing! I ignored him and concentrated on ensuring the camera was set up right while my driver John fought with the wheel. Then suddenly there was the big guy right in front of me, drinking in perfect light and looking almost dead into my lens. I wasted no time in focusing on his eyes, shooting slightly underexposed to enhance the low light and timing the shots with the lapping of the tongue. It was an awesome shot and I felt that inner glow of success when everything comes good.

After a few minutes his thirst was slaked and he left to find a bush to sleep under. I realised that the idiot had followed me again, but because there was only space for one vehicle he had driven off-road. Judging by the look on his face his plan had backfired – he was stuck in the mud! Oh dear. **AP**



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PHOTO INSIGHT

In his final *Photo insight*, David Clapp recalls how he went in search of patterns in the sand but stumbled across a whole lot less

ONE OF the greatest triumphs when taking photographs is discovering a new possibility. Whether it's on land, sea or abroad, finding something extra special is always a treat.

This wonderful location is Porthcurno, a tourist beach at the southernmost tip of Land's End in Cornwall. The bay sweeps around to a dynamic crescendo of red granite called Logan's Rock, a coastal fortress that is both photogenic and exceptionally good fun to climb upon. Three years ago, a rainy weekend had me sitting in the legendary Minack Theatre café, gazing longingly at some dynamic black & white prints with striking sand patterns. I just had to find out when these pictures were taken.

'They are in the next bay along, but you have to wait until low tide,' chuckled a lively Cornish lady, as I paused, somewhat perplexed, to pay for another cappuccino. So that day I waited until low tide, but there were no sand patterns. On my next excursion into Cornwall, I went again. This time the tide was much lower, but again no sand patterns. So the third time I visited was at low water on a spring tide. Bingo!

With my camera gear on my back and the receding waterline still lapping around the rocks, I set foot over the cliffs along a small pathway towards Treen. I had my Canon EOS 5D, 17-40mm f/4 L and 70-200mm f/4 L lenses and some 10x50 binoculars for a spot of coastal bird-watching along the way. Walking along the path through gorse bushes made me wish I wasn't wearing shorts, but as I began to clamber the rocks below I was pleased to see patterns unfold.

Confidently leaping onto the sand, my first approach was to walk towards the sea so I could get a good handle on composition. Shooting sand bars is all very well, but getting some good cliffs or an interesting focal point will make the image even stronger. Striding south, face lifted towards the warm September sun, I extended my tripod legs, looked back and froze, to behold a sight like no other. My jaw slowly lowered and I began to shrink as this uncomfortable feeling started



'I trained the scene on the view towards Porthcurno Bay and waited as a couple ran in slow motion towards the fresh blue sea'

to grow. There, staring at me, now feeling just as uncomfortable, were around 50 rather concerned people – 50 naked people. I had walked straight onto a nudist beach, sporting a large pair of binoculars and a huge tripod.

Looking every which way, I tried to force the binoculars into my bag, but it was no use as along came the first protester.

'For God's sake, get in the bloody bag,' I panicked, pulling mercilessly on the zip.

'Hello,' said a rather slim elderly gent with a striking mop of blond hair (on his head).

'What are you doing?' he quizzed, as my useless efforts to hide the binocular straps were as obvious as my embarrassment.

'That's a big tripod,' he said, and I nearly burst out laughing. 'You're not going to be taking photos of us are you? I guess you could say I am an unofficial beach spokesman, but thought I better come say that some people might get funny, you know...'

I opened my bag and explained that I was a photographer, on a trip to shoot landscapes, and that I had stumbled across this beach.



'That's a big lens, looks like a good one,' he interrupted.

'Feel free to take all your clothes off if you want,' he sniggered, as I smiled back knowingly. 'Toodal-oo.'

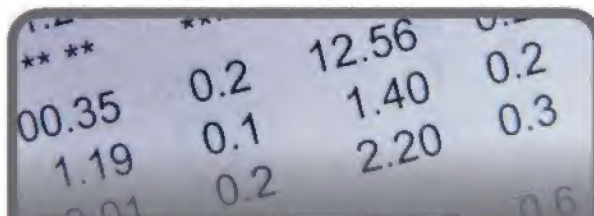
Now somehow I had to take photos. With a smile like the Cheshire Cat, I began composing scenes, giggling again at my predicament as two portly men to my right began playing naked Frisbee. I could see the others were being informed, so with the late summer wind beginning to fill my creative sails, I tried very hard to concentrate.

Keeping the 17-40mm wide and the camera position low, and with lead-in lines like never before, I trained the scene on the view towards Porthcurno Bay and waited as a couple ran in slow motion towards the

fresh blue sea. By polarising the sky, the reflected light from the seawater channels became cancelled out, so I took the same shot twice, one with and without polarisation. Once back home, I would simply blend the two images together in Photoshop. Then it was simply a case of repeating myself. I slowly walked along the sand looking for more foreground fun, pausing for a chuckle.

For months afterwards, if anyone said, 'That's a big lens,' I would retort, 'Yes, looks like a good one,' with a huge grin and recall my hilarious story about the time I nearly became 'the naked photographer.'

To see more pictures by David Clapp visit www.davidclapp.co.uk



SPRING TIDES AND GOOD LIGHT

You may be thinking, like I did for a while, that I should wait until the low tide coincides with some better side light. But extremely low tides during the spring tide cycle will always occur around lunchtime. These sand patterns will never see a gorgeous evening as the lunar cycle will never permit it. Still, it is best to make what you can from any situation. With blue skies and vivid colours, this beach is worth shooting any time of the day.

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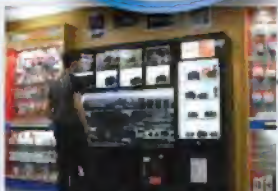
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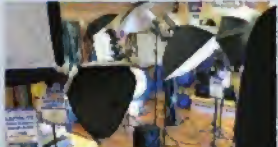
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Need to know

How to get there

Only a few miles from Brighton city centre, Falmer has excellent transport links. Trains run from Moulsecoomb to Falmer, which is on the East Coast line, and there are twice-hourly direct trains to Eastbourne and regular services to Hastings. By bus, take the 25, 25A and 25C buses from Brighton City Centre. By road, take the A27 (Long Hill) from Lewes or the A270 (Lewes Road) from Brighton. Cycle lanes run along the A270 Lewes Road to Brighton.

Where to stay

There are numerous B&Bs and hotels in Lewes and Brighton. You might like to try Millers (visit www.millersbedandbreakfast.com or call 01273 475 631), a 16th century townhouse in the centre of Lewes, or Berkeley House, an elegant Georgian townhouse also in Lewes (visit www.berkeleyhouselewes.co.uk or call 01273 476 057).

Where to eat

If you are passing through Falmer you might like to visit the Park Farm Shop (visit www.parkfarmshop.co.uk or call 01273 671 002) that sells a selection of local produce. For a more substantial meal Lewes is a short drive away with numerous pubs and restaurants.

Don't miss

Stanmer Park is a huge landscaped park that stretches over 5,000 acres. An ideal place for a gentle farmland stroll or woodland walk, it is a Grade II listed site of historic interest. For more information visit www.stanmer.org.uk.

AP's guide to Britain's best photo locations.
This week... **Falmer and Long Hill, East Sussex**

INSIDER KNOWLEDGE

Stawek Staszczuk

Age 32
Favourite
photographer
Joe Cornish

Favourite locations

Stawek takes most of his images in Sussex, but also likes to visit Dorset **Photographic approach** 'I tend to use a long lens to create abstract landscapes, often without skies,' he says

NESTLED in the heart of the South Downs National Park, Falmer is a small village with a population of only 300 that sits about 40 miles from London, between Brighton and Lewes in East Sussex. There is a campus of the University of Sussex at Falmer along with a pub, train station and 11th century church. Long Hill, which is three minutes from Falmer by car, is an area where rolling fields and verdant farmland collide.

With more than 2,000 miles of well-signposted and easily accessible trails, walkers, cyclists and horse riders regularly flock to the area. For a peaceful day in the countryside or something more extreme, there are hundreds of activities. Visit www.visitsouthdowns.com for suggestions.

Guided walks and nature trails frequently take place, as do other events. For a list of events taking place over the summer visit www.brighton-hove.gov.uk. If you have time you might like to explore the South Downs Way, a trail that slices 100 miles through the South Downs National Park.

Stawek, who is originally from Poland and has lived in the UK for three years, says, 'The countryside around Falmer and Long Hill is beautiful in its own right. These areas are near to where I live, so when the weather looks like it might be favourable I'll go down with my camera and explore.'



Tractor Canon EOS 5D Mark II, 100-300mm, 1/125sec at f/11, ISO 320



A lot of the land in this area is cultivated, so I try to find ways to bring out the idea of 'man shaping the landscape' to emphasise the connection between nature and culture. One way is to include man-made objects. There were two tractors stirring up dust in my field of view, so I waited for one of them to move into a place that would work well compositionally. Photographed from this perspective using a

telephoto lens, the tractor looks like a toy. I usually use autofocus, although I have tried focusing on a subject manually and reframing my composition. I framed my composition so the natural break between the fields divides the image in half and placed the tractor on a 'third' to balance the shot. All the images were taken using a tripod and remote cable release to keep the risk of camera shake to a minimum. I used the mirror lock-up mode for the same reason.

Sheep

Canon EOS 5D Mark II, 100-300mm, 1/60sec at f/13, ISO 200



Many of my images have a large depth of field and I prefer to have as much of the image in focus as possible. I always use aperture-priority mode with exposure compensation where necessary. I try to balance light and shadow in the frame, and use backlighting if this helps bring out the shape of the landscape. You can see the fall-off of light on the hilltops and the graduation of tone, which lends a shadowy zigzag effect to the landscape. In the foreground I have included sheep, which also helps balance the composition. Everything must have a place. I don't want a subject to jump out at the viewer and jar with the rest of the scene. I like to create a sense of harmony by allowing individual elements to blend into a seamless whole. That said, contrast is important and there is a great deal of contrast between light and shade that contributes to the impact of the image.

Yellow and green

Canon EOS 350D, 100-300mm, 1/250sec at f/8, ISO 200



The light is at its best at sunrise and just before sunset, when the soft light sculpts the undulating hills. The challenge is to find a way to combine an interesting composition with the right light. If you can achieve this, it's possible to create a sense of depth and bring out the character of the landscape. This is almost the same location as the image 'Sketched scene', but a slightly different viewpoint. I took this early in the morning in mid-July and had to cope with issues such as hazy light. The scene is side-lit and the sun has cast shadows towards the top right. The sidelighting causes the patterns in the green hills to take on an 'otherworldly' appearance, which I quite like. I chose a spot that gave a strong, simple composition and tried to incorporate the curves of the landscape in an aesthetically pleasing way. The two trees counterbalance the sheep in the top left corner.

Sketched scene

Canon EOS 350D, 100-300mm, 1/30sec at f/8, ISO 200



I took this image at Long Hill in April last year. This area of the South Downs can be quite hazy, particularly just after sunrise. Even on a sunny day there is sometimes a thin layer of cloud that can de-saturate colour and reduce contrast. When I took this image, the sun was just entering the layer of cloud and I captured the last few rays of the sun. I spotted the ploughed lines caused by the farm machinery and saw an opportunity to create an interesting image. By framing my shot so the sunlight is in the top half of the image, I have been able to bring out the texture of the hills and create this 'sketchy' effect. I zoomed in as far as I could on my 100-300mm lens and cropped the scene to produce a tight composition. I wanted to keep the scene very abstract with nothing to disturb the balance. This meant keeping additional branches and trees out of the frame.

Abstract

Canon EOS 350D, 100-300mm, 1/50sec at f/8, ISO 100



I look for strong geometry and interesting patterns in nature, which I use to create dynamic compositions. This image is very abstract and looks as though you are looking from above. I like the way the light brings out the texture and patchiness of the landscape. The original image was vertical and in Photoshop I experimented with flipping the image to see if I could make it look even more abstract. In the end I rotated the canvas 90° anticlockwise. When I'm looking at images on the computer, I try to draw conclusions about what worked and what I could do differently next time. As intuitive as my compositional process may be, I always strive to make each composition work before I release the shutter. I only crop afterwards when it's absolutely necessary.

Dark sky

Canon EOS 350D, 10-22mm, 1/13sec at f/10, ISO 100, ND grad



I photographed this wheat field in early July last year. It had been a beautiful day and I was strolling along the edge of the field. The air was clear so my hopes of achieving some quality images were high. I'd already taken some shots of the passing clouds and managed one or two good shots. Soon the clouds covered the sun and I considered going home, but something made me stay. Perhaps I hoped the sun might break through one last time before the end of the day. And it did – just before it set the sun re-emerged, bathing the field in golden light. I searched for something to base my composition around, but couldn't find a strong foreground element. In the next image I did find a clear subject – a poppy.

Lone poppy

Canon EOS 350D, 10-22mm, 1/13sec at f/8, ISO 200, ND grad



I took this image around the same time as the previous photo. There was only about three or four minutes between each shot. I love the interplay of light and colour here. While you could assume there is a symbolic meaning in my including a lone poppy, I didn't have any specific messages in mind. I tend to leave interpretation to the viewer – my aim is to capture the beauty of the landscape. In this image I have made more of the land while in the previous image it is the sky that dominates. I didn't want too much motion blur, but it was difficult to freeze the poppy completely. The sun was setting rapidly so I didn't have much time to think about my composition, but I knew I wanted to use the light in the most effective way possible. I tried to divide the frame in different ways and photographed from a variety of angles so I would have a selection of compositions to choose from later.

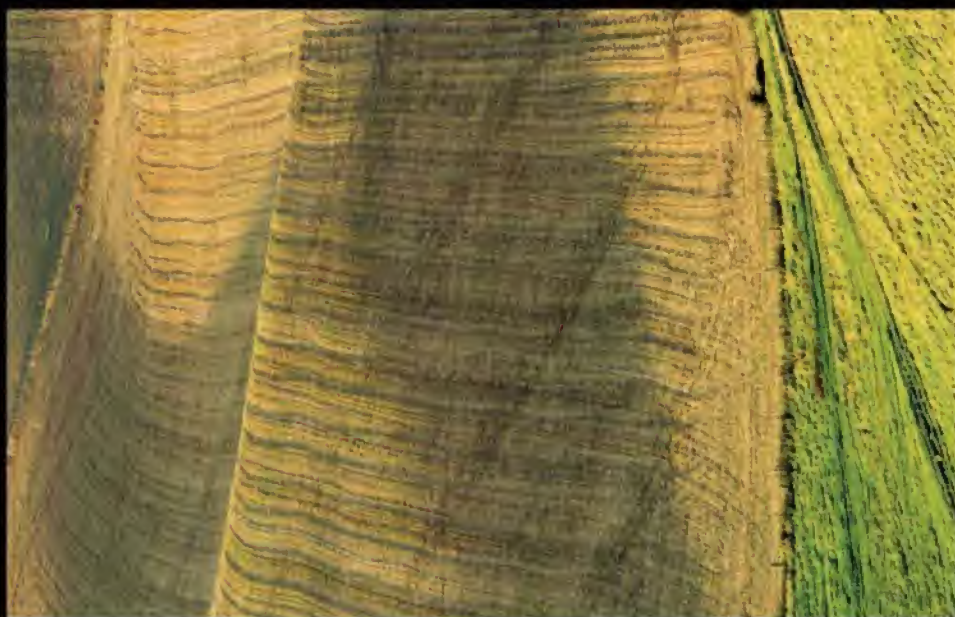
INSIDER KNOWLEDGE
A 22,500-seater stadium near Falmer is under construction and will be completed in 2011

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ALL PICTURES © SHARON STICKLER







Left: View over the River Seine taken from the Eiffel Tower
Canon EOS-1Ds Mark II, 24-70mm, 1/15sec at f/2.8, ISO 1000

Main image: La Grande Roue is a giant Ferris wheel overlooking La Place de la Concorde. The wheel was erected as part of the 2008 Christmas Illuminations
Canon EOS-1Ds Mark II, 24-70mm, 1sec at f/18, ISO 125

Night lights

When **Brian Matthews** visited Paris to photograph the French capital, he discovered a multitude of photographic opportunities. He tells **Gemma Padley** how to avoid clichéd tourist shots and get the most out of shooting cities at night

WHEN darkness falls, the myriad lights that illuminate cities across the world become bewitching. Twinkling skylines abound and ordinary streets take on a charged atmosphere. It is almost as though someone has flicked a switch and the city goes up in lights. Paris, the city of romance and love, is especially known for its illuminated skylines, but like all major cities it has been photographed to death.

So when wildlife photographer Brian Matthews decided to set himself a new challenge, he booked a trip to Paris intending to track down the less photographed views and decided to concentrate on photographing the city at night.

'My aim was to capture visually exciting shots in one of the most photographed cities in the world,' says Brian, who lives in Hartlepool, north-east England. 'I wanted to photograph Europe's capital cities in a

way that hasn't been done before. At night all the main architectural features and buildings, such as the Louvre art gallery, the Eiffel Tower and the Pompidou Centre, are lit up, and in 2008 the Eiffel Tower was lit by blue lights to mark the start of the French presidency of the European Union. It's about finding ways to maximise the potential of the lights.'

COMBINING DIFFERENT TYPES OF LIGHTS

One of the main considerations of shooting at night is knowing how to handle the different types of light, explains Brian. Using a Canon EOS-1Ds Mark II with a range of lenses, including a 20mm optic, and 24-70mm and 100-400mm zoom lenses, Brian set his camera to auto white balance and shot in raw, choosing to fine-tune the white balance afterwards in Photoshop. He uses



manual focus unless the building is sufficiently lit to use autofocus. 'The older buildings tend to be lit by tungsten light, while newer architecture is illuminated by whiter lights,' says Brian. 'The image of the Louvre [right], for example, shows the contrast clearly, as the softer tungsten light of the building contrasts with the whiter, harsher light in the foreground.'

Rather than selecting a tungsten or fluorescent white balance setting in-camera, Brian uses the Curves tools to make adjustments to his images afterwards in Adobe Camera Raw. 'I try to replicate what the light was like at the time,' he says. 'I retain the areas that are cooler in tone, but I often move the Color Temperature slider upwards to bring out the warmer hues. In certain images the tungsten light gives the cloud an orange glow, which makes an effective backdrop. You have to watch out for lens flare from the lights, but using a lens hood helps to prevent this.'

OLD AND NEW ARCHITECTURE

Brian often chooses a shooting position that allows him to make the most of the juxtaposition between old and new architecture. 'Paris is very much an old and new city,' he says. 'The Louvre museum building dates back to the 12th century and is offset by the modern glass pyramid.'



Old and new architecture collide in Brian's image of the Louvre
Canon EOS-1Ds Mark II, 24-70mm, 1/50sec at f/2.8, ISO 1000

I wanted to find a way to incorporate the hard lines of the modern buildings with the softer lines of the older buildings, and use these to guide the viewer's eye around the frame.'

In the Louvre image, Brian used a 24-70mm zoom lens and took the shot directly in front of the buildings. By doing this he has been able to create a sense of compression, pulling the two buildings closer together and so accentuating their differences.

'During the project I didn't always want to show the entire pyramid in my images, but I tried to find ways of making the different shapes complement each other,' says Brian. 'In this image, my initial idea was to show the older building through the glass, but the glass panes were too thick. The diagonal line divides the frame dramatically in two. Sometimes you need to break the rules to get an interesting image.'

If you are using a telephoto zoom, zoom in and out to find the most dynamic composition you can and think about how other surrounding subjects relate to your main subject. Look for ways to show the contrast between different styles of architecture and don't always feel you have to include a building in its entirety. Look for sections of buildings that you can isolate in the frame using a long lens.

ABSTRACTION AND BEING CREATIVE

In the image of the Eiffel Tower on page 28, the combination of shooting upwards while using a wideangle lens has created a slightly distorted view. Photographing the Tower from immediately below produces an equally unusual image. 'I adopted an abstract approach for several of my shots,' says Brian. 'I wanted to try shooting angles that other people might overlook.'

It may not be the most unusual shooting angle, but you could try an aerial shot of the city from the Eiffel Tower or another tall building if you are in a different city. Try looking for interesting leading lines and notice the shapes they form; you may find you are able to create a series of alternative or abstract images.

Incorporate silhouettes into your compositions. In one image Brian places silhouetted statues in front of a brightly lit building (page 28). Framing the shot so the human-like statues are in the centre of the frame, he creates an image with a comical edge. Explore the potential of your subjects and try to look beyond the obvious.

GETTING A GOOD EXPOSURE

In all his images Brian was mindful not to burn out highlights. 'I had to underexpose my shots slightly to ensure I didn't lose detail in the lightest areas, especially when using longer exposures,' says Brian. 'I'd often underexpose by one or more stops. It's better to end up with a slightly underexposed shot that you can lighten afterwards if you need to, than an image with burnt-out areas where the detail has been lost. You may



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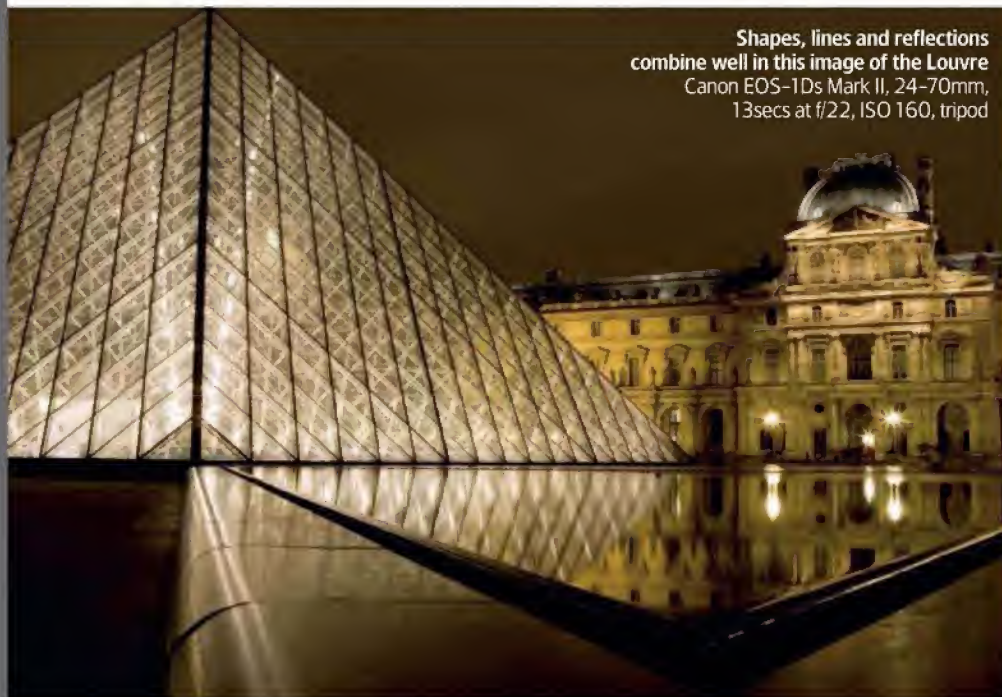
WHEN searching for more unusual images, Brian thinks carefully about how he frames his shots. 'For this project I used various techniques to frame each subject, such as bridges, trees, buildings and monuments,' says Brian. 'Shooting a landmark on its own has been done many times, but experimental framing can result in something

new.' In the image above, Brian used the sides of two stone pillars to frame the Eiffel Tower. This composition is unusual because the main subject is bordered by surrounding walls, which are as much a part of the composition as the famous landmark itself. They have an important role to play because they subtly lead the eye towards the Eiffel Tower.

Another technique Brian uses is to frame his shots so only part of the subject is in view. This works to great effect in his image of the Ferris wheel (pages 24-25), where the intricate patterns are clearly visible against a jet-black sky.

LOOKING FOR GRAPHIC SHAPES

Shapes, lines and reflections combine well in this image of the Louvre
Canon EOS-1Ds Mark II, 24-70mm,
13secs at f/22, ISO 160, tripod



WHILE weaving his way through the Parisian landmarks, Brian was looking for eye-catching shapes and lines. 'I didn't want to take a picture of the Louvre that has been seen many times so I thought about how I could combine shapes, lines and reflections in innovative ways,' he says.

Part of Brian's compositional process involves choosing imaginative shooting angles and using the most suitable lens. In the image below, he uses a low angle to great effect and places his focal point where the lines intersect in the bottom third of the frame. 'I was lying on the ground with my camera resting in front of me,' he says. 'I used the paving slabs and ledges as lead-in lines. With a wideangle lens you get a sense of the building looming overhead. It makes the buildings look bigger than they actually are.'

Taking an equally abstract approach in his image of the Louvre reflected in a pool of water (left), diagonal lines converge, and balance and tension are key components. The combination of triangular shapes simultaneously pulls the composition together and apart.

'I didn't want to take a picture of the Louvre that has been seen many times'

In another image of the Louvre, Brian uses a low angle to accentuate the lines of the buildings
Canon EOS-1Ds Mark II, 20mm,
1/4sec at f/2.8, ISO 400





need to adjust your framing to eliminate any exceptionally bright areas that may burn out.

If he couldn't use a tripod, Brian used railings and ledges for support. When shooting handheld he tended to use higher ISO settings to allow him to use faster shutter speeds, but where possible he used the lowest ISO settings he could to ensure his images weren't grainy. 'When using a tripod, my ISO settings were quite low,' he explains. 'For some images, though, I had no choice but to increase the ISO setting. My image taken from the Eiffel Tower (page 25) was taken with a higher ISO to give me a fast shutter speed because I was being blown all over the place by the wind.' Brian used apertures as small as f/22 to make sure he had a good depth of field.

USING LONG EXPOSURES

If the scenes were bright the exposure times would occasionally be short, but for many of his shots Brian used shutter speeds of more than 10secs. 'Some areas near the Louvre, for example, were really bright so my exposure times were surprisingly short – sometimes less than 1sec,' he says. 'One advantage of using longer exposures is that you can blur passers-by or make them disappear completely. With long shutter speeds people vanish as they move across the frame. You can use this technique to

By shooting upwards using a wideangle lens, Brian turns France's most famous landmark into an abstract composition
Canon EOS-1Ds Mark II, 20mm, 1/6sec at f/10, ISO 500



ALL PICTURES © BRIAN MATTHEWS

TOP TIPS

- 1 Use a lightweight tripod as this is easier to carry around if you are out walking all day
- 2 Find your shooting angles during the day and look for areas you think might make good shots at night
- 3 When shooting bright lights, it is easy to burn out highlights so bear this in mind when setting your exposure
- 4 Use a remote cable release if you are using your camera with a tripod to avoid camera shake
- 5 As in any city, walking around at night with expensive camera kit can attract unwanted attention so be wary
- 6 Try using a 24mm tilt-and-shift lens to straighten converging verticals

'One advantage of using longer exposures is that you can blur passers-by'



Above: Try using silhouettes in inventive ways
Canon EOS-1Ds Mark II, 24-70mm, 20secs at f/22, ISO 160

Left: Brian zooms in on a section of the Eiffel Tower
Canon EOS-1Ds Mark II 24-70mm, 2secs at f/14, ISO 50

To see a selection of Brian's wildlife images visit www.bwmphoto.com/

make busy landmarks look very quiet.' To remove figures completely you may need an exposure of several minutes.

A FINAL WORD

If you are planning on photographing in a city at night, Brian advises exploring during the day to work out the areas where you can easily set up a tripod or where you could lie down to take a shot. 'Think about what you want your compositions to show,' he says. 'Look for evenly lit buildings that you can get to with a minimum of difficulty. Obviously you have to be mindful of where you go, especially if you are using a tripod, and make sure you don't linger in places too long. The great thing about shooting at night is that, to a certain extent, it doesn't matter what the weather is like. All the things that are less pleasing to the eye are in shadow and the lights create a magical atmosphere. **AP**



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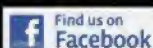
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This is a really striking image that leaps off the page to demand our attention. It is not necessarily an original subject, but Gary has made such a good job of the picture that it still seems new. Great framing, composition, exposure and use of contrast

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Gary Smith Essex

Gary took up photography when his children were born to record them growing up. He bought a DSLR after becoming 'frustrated' with his compact camera. 'When I purchased a DSLR I wanted to use it as much as possible,' he says. 'Photography has given me a creative outlet I never had before. I enjoy looking for new photographic opportunities and seeing things in a new light.' Gary is drawn to the Essex coast and countryside, but also likes to visit the City of London to photograph architecture and city life. He looks for subjects with a strong focal element to create images with impact and tries to find a new take on subjects.

Windows... 1

'I wanted to capture the light falling on the windows,' says Gary. 'I was fascinated by the repetition, reflections and patterns'
Nikon D40, 55-200mm, 1/80sec at f/9, ISO 360

Windows... 2

2 With a strong interest in black & white photography, Gary converted these images to monochrome using Apple Aperture software
Nikon D40, 50-200mm, 1/500sec at f/8, ISO 200

Shadows

3 Gary uses a low angle and frames his shot to emphasise the shadows and contrasting light while hinting at the pedestrians outside
Nikon D40, 35mm, 1/1600sec at f/4.5, ISO 400



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1



Diana Kuramshina

Azerbaijan

Diana, 35, started taking pictures six years ago while working as an advertising designer. 'I often work with photographers in my job so I decided to give it a go myself,' she says. 'I have several favourite subjects including portraiture, still life and landscapes. Having a camera allows me to show the world through my eyes. As the photographic industry changes we may soon see 3D photographs, but I intend to master current techniques first.' To see more of Diana's images visit www.dianakuramshina.com.

2



3



Flower

1 Soft light brings out the petals, which stand out against the turquoise background
Canon EOS 400D,
70-300mm, 1/13sec
at f/5.6, ISO 100

Panoramic view

2 Diana used seven frames for this image of the border between Azerbaijan, Georgia and Armenia
Canon PowerShot Pro1,
1/200sec at f/4

Grasses

3 Grasses blow in the wind, creating texture
Canon EOS 400D,
17-70mm, 1/1600sec
at f/5.6, ISO 200

Maiden's Tower

4 Diana's destaturated image has a certain timelessness. The building is in Istanbul
Sony Cyber-shot
DSC-P8, 1/250sec
at f/5.6, ISO 100





Caroline Simcock

Worcestershire

Caroline, 32, took part in our *Masterclass* with Paul Hobson (AP 8 May) and has subsequently submitted images to *Spotlight*. After borrowing a DSLR camera from a friend in 2009, Caroline started taking pictures and is now hooked. 'I love close-up shots of both natural and man-made objects,' she says. 'Insects are interesting to study, as are gears and other industrial objects.'

Insect

1 Caroline frames her shot so the flower head sits neatly against the background and the insect stands out

Nikon D100, 60mm, 1/500sec at f/11, ISO 100

Butterfly... 1

2 Areas of green and lilac are carefully balanced in the frame and complement the butterfly on top of a buddleia branch

Nikon D100, 60mm, 1/320sec at f/9, ISO 200

Butterfly... 2

3 'If I take shots like these again I'll experiment with the white balance setting and try continuous shooting,' says Caroline

Nikon D100, 60mm, 1/350sec at f/10, ISO 200



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Famine in Sudan

A well-nourished Sudanese man steals maize from a starving child during food distribution at a Médecins Sans Frontières feeding centre, Ajiep, Sudan, in 1998



Tom Stoddart's powerful picture captures a real-life act of greed but its publication directly helped famine victims, writes **David Clark**

IN THE history of photography there have been many times when images have helped to change the world by shocking people into taking direct action. One notable recent example is Tom Stoddart's harrowing image of a starving child, photographed during the Sudanese famine of 1998.

At this time, Sudan was in the grip of a civil war between its Islamic government and the Sudan People's Liberation Army. To compound the problem, the country was simultaneously devastated by famine. The

delivery of desperately needed aid supplies was being hampered by the ongoing war and the result was a humanitarian disaster on a huge scale. Estimates suggest that more than 100,000 people died in the first half of the year in Sudan.

The West was slow to realise the extent of the disaster and few news reports about the famine surfaced in newspapers or on television. However, during a three-month ceasefire in the summer, the airstrip at Ajiep in southern Sudan was opened to enable aid supplies to be delivered to overstretched refugee camps. The ceasefire also allowed a small number of Western photojournalists access to document what was happening in the country.

One of those photojournalists was Tom Stoddart, then in his mid-40s and

already established as one of Britain's most dedicated and talented photojournalists. He had covered many of the major wars, natural disasters and political events of the late 20th century, including conflicts in Beirut, the Romanian Revolution, the fall of the Berlin Wall and the Iraq War. He had won many accolades, including the prestigious World Press Photo awards for his work in 1993 and 1995.

Stoddart, who was then a member of the Independent Photographers' Group, heard about the situation in Sudan and felt compelled to record it. He self-funded his flight to Ajiep, where he worked alongside the humanitarian medical aid organisation Médecins Sans Frontières, which was setting up feeding centres in the region. There he witnessed at first



© TOM STODDART/GETTY IMAGES

hand the desperate situation at the epicentre of the famine.

Working exclusively in black & white, Stoddart unflinchingly documented life and death in the camp at Ajiep. His compassionate photographs show the starving, emaciated people he met as they struggled to survive. For many of those he photographed, the aid came too late.

The most famous picture from this harrowing photo-essay showed a skeletal boy who had waited for hours to receive the very limited supplies of aid available (see pages 36–37). 'The boy was crawling along the ground with a bag of maize and I was making pictures of the scene,' Stoddart told me in 2009. 'Suddenly a guy walked past me and picked up the maize and left very quickly.'

Stoddart's photograph records the exhausted boy's expression as he looks towards the relatively wealthy, well-dressed and well-fed man striding away with his food. As well as recording an actual incident as it happened, the picture also works on another level.

'From my point of view,' continued Stoddart, 'it's a symbolic image of Africa as it shows a man with a stick keeping everyone else down. The picture works because of several components – the man's finger pointing down on the stick, the fact that you can see the maize through the bag and the completely disdainful expression on the boy's face.'

Stoddart returned to England with around 40 rolls of film and showed a selection of the resulting images to Eamonn McCabe, *The Guardian's* picture editor at the time. The paper published a selection of the images on 12 August 1998, with one displayed prominently on the front page. At Stoddart's request, the text included a phone number by which people could donate to Médecins Sans Frontières. As a direct result of people

seeing these images, more than £100,000 was given to the charity.

Stoddart said he received some criticism from people who believed he should have intervened in the incident by taking the bag of maize from the man and returning it to the boy. 'Photographers in this situation are faced with this kind of dilemma all the time,' he says. 'The picture shows something that happens every second in Africa and other Third World countries. My job is to bring back telling images. This one moved people and still does, so I did what I was there to do. I'm very proud of my work from Sudan.'

In his book *iWitness*, published in 2004, Stoddart summed up his approach to photojournalism. Subjects such as the starving boy in Ajiep are, he says, 'Real heroes, unlike those shallow icons from the worlds of cinema, fashion or football, so carefully manufactured to sell movies, newspapers, cars and sunglasses.'

'[They are] innocent people trapped and battered by circumstances beyond their control. Ordinary humans in extraordinary situations, displaying immense courage, sacrifice, dignity and the determination to survive what has befallen them and their loved ones. So don't feel sorry when you look at these pictures – feel angry that we need to be reminded of such folly. It is sad but necessary that these photographs exist' **AP**

BOOKS AND WEBSITES

Books: *iWitness* (published by Trolley) is a collection of Stoddart's photojournalism up to that date. It includes his photographs of famine and AIDS in Africa, the siege of Sarajevo and war in Iraq.

Websites: Tom Stoddart's own website (www.tomstoddart.com) includes a selection of his extensive photojournalism and corporate work, plus biographical information.

A child cries as he is fed by an aid worker in the feeding centre at Ajiep, southern Sudan, during the 1998 famine

'It's a symbolic image of Africa as it shows a man with a stick keeping everyone else down'

Events of 1998

26 January

President Bill Clinton denies having had a sexual relationship with former White House intern Monica Lewinsky

4 February

More than 5,000 people are killed in Afghanistan by an earthquake measuring 6.1 on the Richter scale

20 February

In the ongoing Iraq Disarmament Crisis, Iraqi President Saddam Hussein agrees to weapons inspectors returning to Baghdad

23 February

Osama bin Laden signs a Fatwa in the name of the 'World Islamic Front for Jihad Against Jews and Crusaders.' It declares the killing of North Americans and their allies an 'individual duty for every Muslim'

23 March

Director James Cameron's film *Titanic* wins a record 11 Academy Awards at the 70th Academy Awards ceremony

10 April

The Belfast Agreement, also known as the Good Friday Agreement, is signed by the Irish and British governments and most political parties in Northern Ireland.

7 August

The Yangtze River in China breaks its banks. Thousands are killed and millions made homeless as a result of flooding

15 August

The Real IRA detonates a car bomb in Omagh, Northern Ireland. It kills 29 people and injures more than 200

19 August

US President Bill Clinton admits that he had an 'improper physical relationship' with Monica Lewinsky and that he had misled the American people

4 September

Google Inc is founded by Larry Page and Sergey Brin, both PhD students at Stanford University in California

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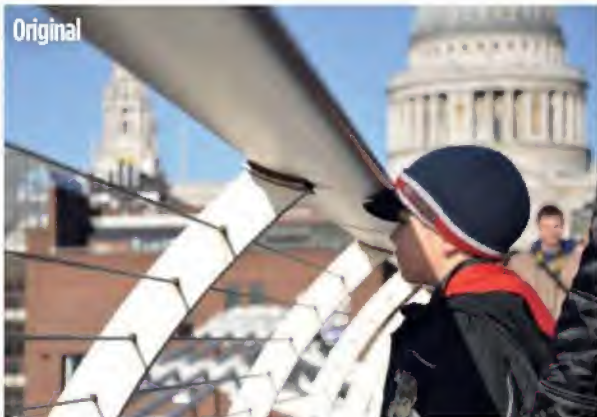
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AP Appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Original



Nitin's conversion



Green channel



Final



Thames view Nitin Gandhi

Nikon D90, 18-105mm,
1/4000sec at f/5.3, ISO 800

CONTEMPLATION and the 1,000-yard-stare are excellent themes for street photography as we observe people in their own space with their own thoughts. I've no idea who this chap is, or what he is thinking, but it is easy to imagine he is dreaming of going home after a long hard day being dragged around London by his parents.

Nitin has really caught the moment here, and the composition and viewpoint work together to create a strong story that lets us know exactly where we are, while giving us a dynamic and graphic image to appreciate. That shadow across the boy's face is a real gift, and Nitin has, intentionally or not, handled the exposure well enough to have retained plenty of detail in the subject while still demonstrating the contrast of light and shade.

Although the captured tonal range is good,

the colour original is a touch light overall and slightly washed of saturation. I like Nitin's decision to convert to black & white, but still the final image is not as finished as it could be.

Nitin's black & white has too many light tones and areas that lack detail. Digital cameras record most detail in the green channel, and if you want more moderate contrast this is the channel to use for black & white conversions instead of the more popular, but treacherous, red channel. Here I've gone back to the original and performed a Channel Mixer conversion using 70% green, 20% red and 10% blue. I wanted to adjust the contrast of the background, to darken the midtones, but using the Levels tool made the boy's face too dark as well. Instead, I've used the Burn tool, with a large soft brush set to 8% and Shadows, and ran it over the dome of St Paul's, St Paul's clock tower and the handrail. This has increased the contrast of the image just enough to give it a little more depth and shape. A pass of Unsharp Mask has brought out the details of the boy's hat, by just lifting the highlights to show the weave of the

'Nitin has really caught the moment here, and the composition and viewpoint work together to create a strong story'

wool. As a rule all digital images need Unsharp Mask, and they are not finished without it. I used an Amount of 300%, a Radius of 0.6 pixels and a Threshold of 3.

I think this is a very powerful photograph that has been very well observed and composed by Nitin. My changes only shape the icing of the cake, but for the cake itself Nitin deserves the picture of the week.

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

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JESSOPS
Advice for life

Original



Adjusted



Spiders

Katrina Denton

Fujifilm FinePix S5800,
1/400sec at f/6.8, ISO 64

THERE is a wonderful sense of realism about this shot of a pair of spiders walking across Katrina's boyfriend's knee. It's the kind of thing most of us wouldn't bother photographing, but looking at this picture we can all recognise the moment and relate in a personal way to what is going on. We may not all have jeans with the knees hanging out, but we have all sat and studied some insect or other crawling over our skin at some point. I think this is an excellent photograph.

Katrina's camera has given her a little too much exposure here, and the image is a bit washed out. This is easily fixed, though, by darkening the picture in Levels and applying a downward pull in Curves. There is a highlight beneath the spider that is a bit too bright and burnt out, and which can only really be avoided with a darker exposure. As a patch-up, I've pulled the output slider in Levels down from 255 to 252 – it helps, but it doesn't solve the problem.

That aside, this is a delightful picture, and one that reminds us we should pay more attention to everyday life.

TOP TIP

Cutting out an object against the sky is always difficult. If in darkening the sky you make the cut-out obvious, it might be better to leave the picture alone.

Red Kite

Lesley Key

Canon EOS 50D,
50-500mm,
1/2700sec at f/7.1,
ISO 400

Out of focus



HAVING read Paul Hobson's *Masterdass* (AP 9 January) about photographing red kites at Gigrin Farm, Lesley thought she would give it a go herself. New to her Canon EOS 50D but living close to the farm, her aim of the day, she says, was to get the birds in the frame. She has sent a collection of pictures in which she demonstrates her success in this endeavour, and with some cropping she has produced some great compositions and captured some real moments of action. The cropping is quite severe in some cases, as she found a long focal length too difficult to work with when the birds were travelling so fast, and consequently some of the files have been left quite small. She says practice will help – and she is absolutely right.

I'm showing two of her images to illustrate two important aspects of her work. The first, of the bird with raised wings (above), shows a wonderful composition and great content. Perhaps unimportantly at this stage, the

focus is miles out – a factor in common with a few of her other images. Believe it or not, focusing manually is a pretty good option in these situations, as it avoids the hunting and dragging of a camera's AF system.

The second shot (below) is well focused (though in need of sharpening) and nicely composed. Lesley has tried to bring out the drama of the sky by darkening it, but this has left a light halo around the bird. The halo is fairly obvious, but to show it more clearly I've darkened the whole image. Cutting out a bird against a darkened sky is difficult to do with authenticity. It is always best to darken moderately, and often better not to bother at all. The picture would have been good enough as it was.

I love Lesley's sense of composition and she has a real eye for creative bird photography. As she says, practice will help her improve her timing and focusing – and then we'll see some excellent results.

Lesley's original



Enhanced halo



(No stamp required)

photographer

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Lexar Multi-Card 24-in-1 USB reader £29.99

For more information visit www.lexar.com

MANY digital photographers own more than one camera, as well as a variety of other small digital devices, and each item may use a different type of memory card. The Lexar Multi-Card 24-in-1 USB reader makes moving data to and from memory cards far easier by making it unnecessary to connect each device individually to a computer to transfer information.

Capable of reading 24 different types of memory card, including SDHC, CompactFlash, xD and Micro SD, this multi-card reader connects to a PC or Mac via a USB 2.0 cable and requires no additional power supply. One of the advantages of the multi-card reader is that multiple card slots can be used at the same time, meaning that all your holiday images can be transferred in one go, even if they are stored on different cards.

In function, this multi-card reader varies little from other, similar multi-card readers that are available, but it does look very sleek and stylish. It also has a nifty pop-up action to prevent dust and grit damaging the card slots. **Richard Sibley**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

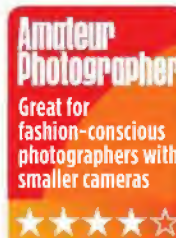
Golla Story £34.99

For more information visit www.golla.com

CAMERA bags are a lot more colourful than the dull black, grey and blue affairs of a few years ago, and the new Golla collection is designed to please the eye as well as carry a camera.

Measuring 250x190x150mm, the Story (also available in brown with pink patterning) is one of the larger bags and is capable of holding a small DSLR kit such as the Olympus E-450, or a Micro System Camera (MSC) and a spare lens or two. Three adjustable partitions allow the bag's interior to be tailored to fit and the soft liner is kind to delicate camera surfaces.

A wide strap with a thin shoulder pad ensures the bag is comfortable to carry and the magnetic closure means the contents can be accessed quickly. Care may be required in high-risk areas, however, as the only additional security is a Velcro loop that fixes down one side of the main flap. Two additional zip-closing pockets provide space for small accessories. **Angela Nicholson**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Hasselblad H4D-40

What did the AP team make of Hasselblad's latest 40-million-pixel, medium-format camera?

AP 31 July

Canon 100mm f/2 vs Zeiss 100mm f/2 Makro Planar

Canon's sub-£400, compact L-series lens is pitched against a Zeiss optic worth £1,300

AP 31 July

Elemental Fugl-e

We put Elemental's new budget studio-lighting kit system to the test.

AP 31 July

Panasonic Lumix DMC-TZ10

We test Panasonic's 12.1-million-pixel compact camera with a 25-300mm Leica lens

AP 7 August

Samsung EX1

A 24-72mm f/1.4-2.8 lens, 10MP, raw format and an articulated AMOLED LCD screen, what more could we want from a compact?

AP 7 August

AskAP

Let the AP team answer your photographic queries

MANUAL DIGITAL MODEL

Q I have been using film cameras for more than 50 years, most recently a Contax G2 rangefinder system and Contax TVS compact. I use digital cameras for my job, which involves surveying factories, but for my personal work I really want a digital camera without the automation, which just gets in the way. I know how to make a picture so I don't need a computer to do it for me. If 'digital film' existed I'd use it on one of my old cameras.

Is there a digital camera out there with proper manual analogue switches and dials that will give me proper manual control? **Richard Freeman**

A I wish I had a pound for every Contax G2 owner out there who wishes there were such a thing as 'digital film' (I'm one myself). It's a lovely camera and one can only speculate what a Contax GD might have been like. A company called Silicon Film toyed with the idea, but went bankrupt in 2001 before its eFilm made it to market. The concept would not be popular with the larger camera companies, either, who would prefer you to buy new cameras.

The only cameras out there that fit your description are Leica's M9 and M8.2 rangefinders, which have authentic lens-mounted aperture rings, shutter-speed dials and rangefinder focusing. These models are expensive, with the M9 costing around £4,950. Alternatively, if you do want to adapt a film camera to the digital world, then you are looking at medium format. A V-series Hasselblad can

be fitted with a digital back from Phase One, Leaf or Hasselblad to give you an awesome (if even more expensive) picture-taking machine.

Ian Farrell



ADAPTER AVAILABILITY

Q I'm interested in buying a Samsung NX10 as a second body to my Pentax K10D, but I only want to do so if I can use my existing Pentax lenses. I've heard of adapters available on eBay that will let me do this, but I can't find any that will let me use autofocus. Do you know of any that provide this facility? **David Perkins**

A At the time of writing, eBay lists a handful of Samsung NX-to-Pentax K-mount lens adapters, originating in China or the USA. You also have the option of Samsung's official K-mount adapter (part number MA9NXK).

Unfortunately, none of these offers autofocus with existing Pentax or Samsung K-mount AF lenses because the adapter is a purely mechanical device. Furthermore, aperture control is via the built-in aperture ring of the lens, not from the camera body itself. For more modern lenses that lack an aperture ring, the adapter lets you adjust the aperture diaphragm of the lens via a lever and mechanical linkage.

It's a slightly Heath Robinson affair, I grant you. Whether you can stand the extra hassle of focusing manually and setting aperture by hand really depends on the type of photography you are shooting. A landscape enthusiast who takes their time over each

photograph will be less perturbed than a street or travel photographer who needs to react and shoot more quickly. **Ian Farrell**

COLOUR FILM AVAILABILITY

Q Is there an ISO 200 120 colour transparency film available at the moment? I've just bought a second-hand Pentax 67 that I would like to use for railway photography. **John Hooson**

A The Pentax 67 is a lovely camera, John, and I hope you enjoy using it. Your choices of ISO 200 transparency film are limited, I'm afraid. As far as I can tell, the only one currently on sale is Kodak's E200. Try the Pro Centre (visit www.procentre.co.uk or call 0207 490 3122), where a pack of five rolls costs £28.34. Kodak tells me the film is fine grain, capable of capturing a wide contrast range and produces good-quality results when scanned, which is useful if you are thinking of digitising your railway images. Alternatively, if you aren't worried about the extra stop, Fujichrome Velvia 100 is cheaper at £21.03, or you could try the ISO 400 Fujichrome Provia 400X on dull days, which costs £22.31. **Ian Farrell**

BLOWN HIGHLIGHTS

A Ian Farrell was quite right when he replied to John Dorrell's question (AP 3 July) that Corel Paint Shop Pro Photo X2, with the latest updates, can handle Nikon D60 NEF raw files. However, while Paint Shop Pro Photo X2 is an excellent and, sadly, underrated tool for image manipulation, one area where I find it does not excel is opening raw files. When I use this application with Sony .arw raw files, I find that highlights are blown if the files are opened directly in Paint Shop Pro Photo X2. The answer is to open the raw files first in the camera manufacturer's own software (Sony's Image Data Converter, in my case), then manipulate highlights and shadows to bring out detail before saving the image as a TIFF file for further editing in Paint Shop Pro X2. **Michael Wood**

LENS WON'T RETRACT

Q I recently bought a Canon EF 28-80mm f/3.5-5.6 USM standard zoom lens on eBay. It's an early model, possibly about ten years old, and in good working order. My problem is that when I try to use a Hoya screw-in circular polariser filter, the inner lens body, which has the lens thread on it, will not fully retract. When other Hoya filters are fitted, everything is fine. Is there an adapter available to extend the filter slightly to get around this problem or will this give me issues with vignetting? I could remove the glass from a couple of inexpensive UV or skylight filters.

Bernard Loines

A The small amount of grip around the edge of a polarising filter often makes it slightly larger than other filters. It sounds like this is causing the

f/AQ

How can I shoot digital infrared?

Black & white infrared used to be a favourite of landscape photographers, despite the technical difficulties. For example, the film had to be loaded in the dark, focusing was inaccurate and specialist opaque filters had to be used to eliminate light of visible wavelengths. Today you can add another difficulty to the list – it's impossible to obtain the range of IR film that was once available.

There are many ways to simulate IR photography in Adobe Photoshop or Elements, but it's not quite the same. However, you can shoot genuine IR pictures with your DSLR, sometimes without any modifications. All digital cameras are sensitive to IR light to a degree, and all are fitted with a filter to

eliminate these wavelengths from the light hitting the sensor. Some cameras do this better than others, though, so if your DSLR lets a small amount of IR through, you can use this to create images. You need a red Wratten 25 filter in front of your lens to block out all visible wavelengths, and then be prepared to use a long exposure (10–20secs in sunny conditions) to record an image. You can tell if your camera is one that lets through IR by photographing the end of a TV remote control as you press one of its buttons. If you see a bright spot coming from the remote, your camera can see infrared.

There are also companies that can convert a DSLR to see IR by removing the built-in IR cut filter and replacing it with one that screens out visible light instead. This is a much better option if you are serious about infrared photography. With more IR light coming in you'll be able to use shorter exposure times, and won't need to use a filter on the lens. That convenience simply wasn't available to film photographers when IR was in its heyday. **Ian Farrell**

problem with your Canon EF 28–80mm zoom, which has a front element that retracts into the lens barrel when the lens is zoomed. Your idea to cannibalise one or more UV filters is most inventive, although I'd suggest looking for an extension adapter, which will be a lot cheaper. Cokin makes ring adapters with male and female 58mm screw threads on it (part number R5858), which you should find at your local camera shop. Alternatively, try Megapix (visit www.megapix.co.uk), which has one for £3.91.

You are correct in thinking that by extending the filter in this way you may

introduce light fall-off towards the edges of the frame at wideangle zoom settings, although this depends very much on the lens itself. On the other hand, if you are using the lens on a cropped-sensor DSLR (such as an EOS 1000D, 450D or 50D) then you will most likely be safe as only the centre of the image circle projected by the lens will be used to form an image, so the dark edges will not be shown. On a film or full-frame EOS, I advise you to experiment first by stacking the polariser on an (intact) UV or skylight filter and photographing a plain surface at the widest zoom setting. **Ian Farrell**

FROM THE AP FORUM

Charging for pictures

Demonboy asks I recently submitted some photographs to accompany an article that I wrote for free for a trade magazine. I have now been asked if the company can use the images for a future promotional project, specifically a sales brochure. The product in question is not insignificant, so could I get away with asking for a fee or should I just be grateful that I'm getting a credit and a link to my website?

Slartibartfast writes I'm no professional, but if the images are going to be used in sales then I think you should be looking to charge. When I

want to know how much I should charge I check out Alamy's figures. You pick a size, usage, say for how long and how many copies, and they come back with a cost per image.

Barney writes Also check out the NUJ's rates (visit www.nuj.org.uk) and find a price that you're happy with. Don't think that just because something is very expensive the company selling it is making loads of money. Depending on the business model, margins can be very low.

Ian Farrell writes You should definitely charge for the images, or at least be compensated in some way. As Barney and Slartibartfast correctly state, finding how much to charge is always hard with new customers. It's best to ask them what budget they have first and then start negotiations from there.

www.amateurphotographer.co.uk

In next week's AP

On sale Tuesday 27 July

ON TEST

HASSELBLAD H4D-40

While medium-format digital cameras cost serious money, prices are on the way down. AP's technical team look at the Hasselblad system to see how different it is from a standard DSLR



APOY

APOY RESULTS ROUND 5



We reveal the top 30 winners in the **Here Comes the Sun** round of our Amateur Photographer of the Year competition

FEATURES

WATERY WORLD

Tony Wu explains how he had to adapt to the challenging shooting conditions when photographing underwater



ON TEST

LENS TEST

Geoffrey Crawley pitches the Canon EF 100mm f/2 USM against the Carl Zeiss 100mm f/2 Makro-Planar



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Right Sling



Left Sling



Backpack



Quick Draw





Depth of field vs resolution

Using an aperture that strikes the right balance between depth of field and resolution is essential for getting maximum detail in your images.

Angela Nicholson explains how to make an informed choice

ONE THING that always exasperated me at school was that, just as I had grasped some indisputable law, whether it governed the conjugation of French verbs or how chemical ions bond, we would immediately be informed of a raft of exceptions and conditions that appeared to break it. At the time I failed to appreciate that my teachers were passing on information in easily assimilated chunks – I just thought they were trying to confuse me and wished they'd tell me the truth from the outset. I'm sure that fledgling photographers must feel a similar sense of frustration when, having grasped the concept of using a smaller aperture to produce greater depth of field and that greater depth of field means sharper images, some smart aleck brings up the subject of diffraction.

While it is true that the laws of physics and light waves mean that as the physical size of

the aperture is made smaller, depth of field increases, diffraction also becomes a more significant factor and it softens the image overall. This means that photographers who use the smallest aperture available to them in the belief that they are getting the sharpest possible images are actually losing detail. However, by spending a little time investigating the performance of their lenses across their aperture ranges, they can maximise the amount of detail they capture.

DEPTH OF FIELD

A perfect lens would perform best wide open, but unavoidable aberrations mean that in the real world detail resolution usually increases when the aperture is closed down by 1 to 2 stops. Photographers often stop down further than this to achieve greater depth of field.

Depth of field is a fact of physics and the



smaller the aperture, the more extensive the zone of sharpness will be. It is also a feature of the lens rather than the camera, although pixel size and circle of confusion diameter do come into play. If a full-frame lens is used on an APS-C-format camera, the depth of field that it produces at any particular subject distance is the same as when the lens is used on a full-frame camera. However, to achieve the same composition with a full-frame lens on an APS-C-format DSLR, the camera has to be moved

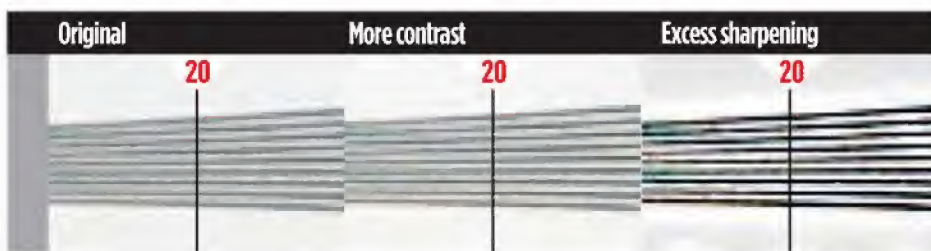
The drop in resolution is clear in the shot taken at f/22

RESOLUTION

A NUMBER of factors contribute to the visibility and clarity of detail in an image, not least of which is resolution, but contrast and sharpness (or acutance with film) are also significant. The resolving power of a lens or a digital camera is the amount of detail it is able to distinguish or record and is usually measured in line pairs per millimetre (lpmm), with high numbers indicating the presence of lots of detail. This detail is more visible when contrast is high and, in the case of a resolution chart, the black

and white paired lines can be distinguished.

When a lens with a relatively low resolving power is used to photograph a test chart, the black and white lines quickly appear to merge to form a broad grey strip. Increased contrast makes the paired lines and the point at which they blur together more visible, but it doesn't increase the resolution. Similarly, greater acutance, or edge contrast, gives the impression of sharpness, but can in fact reduce resolution by destroying very fine detail.



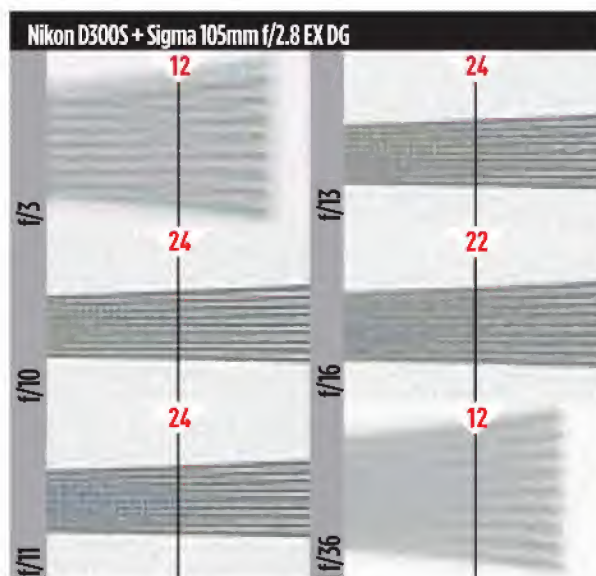
➡ further away from the subject. As depth of field increases with subject distance, the image produced by the camera with an APS-C-sized sensor has greater depth of field than the image from the larger-format camera.

Many discussions of depth of field quickly become bogged down by complex maths and depth of field tables for different focal length lenses on a selection of cameras with different-sized sensors and a range of subject distances. However, most photographers are primarily concerned with capturing the maximum amount of detail they can in an image. But what is the best aperture to use?

FINDING THE PERFECT APERTURE

Closing down the diaphragm of a lens extends the zone of sharpness of an image until the effects of diffraction become significant and there's noticeable softening of the image. The point at which diffraction becomes an issue remains the same regardless of the subject distance, and is a feature of the lens and camera. This makes it easy to identify the smallest aperture that can be used without diffraction limiting image quality.

Although a test chart like the one found at www.amateurphotographer.co.uk/test-chart can be used, almost any stationary subject with fine detail can be employed as a target. With the camera on a tripod and, if possible, set to mirror lock-up mode, shoot a sequence of images at every available aperture, progressing from wide open to the smallest aperture. Once the images



Resolution charts reveal the drop in performance at small apertures. The best compromise between depth of field and resolution is achieved at around f/11 for this camera and lens

have been transferred to the computer, open them in an image-editing software package and examine them at 100% or Actual Pixels size. It's helpful to arrange the images alongside each other to make comparison easy. With Adobe Photoshop select Window>Arrange>Tile Horizontally/Vertically and make sure the option to scroll all windows is selected in the options bar. Photoshop CS4 and CS5 users, though, must select Window>Float All in windows first. With the Hand



NEED MORE DEPTH OF FIELD?

AVOIDING the effects of diffraction means using a larger aperture than you might instinctively select for shots that require front-to-back sharpness. This can be a particular issue with landscapes that have foreground interest as well as details on the horizon that need to be sharp, and in macro photography where depth of field is severely restricted at the best of times. Fortunately, digital imaging offers a convenient solution in the form of image stacking. This enables several images with shallow depth of field to be combined into a single image that is sharp throughout.

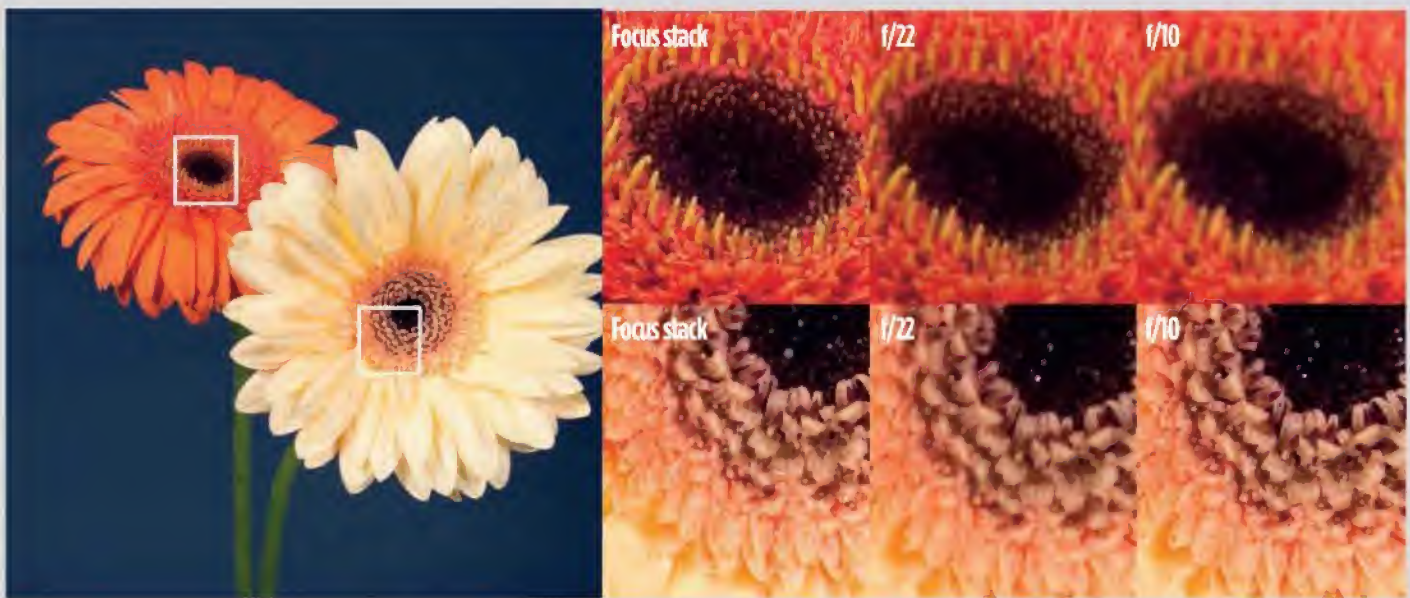
The first step in stacking images is to capture a series of shots in which the focus point is slightly different. It's important that the framing remains constant while the images are shot, so the camera needs to be held rock-steady on a tripod. Because focal length changes with focus distance, the composition of the image can change slightly throughout the sequence and this may mean the final image needs to be cropped. With this in mind, shoot with

USING PHOTOSHOP CS4

Single image

Stacked image

'Discussions about depth of field become bogged down by complex maths and depth of field tables for different focal lengths'



slightly more space around the subject than you intend to include in the final image. With the camera in manual focus mode and the optimum aperture selected, focus on the nearest part of the scene that needs to be sharp and take the first shot. Then adjust the focus a little further into the scene and take the next shot. Repeatedly adjust the focus and shoot until you have images in which each section of the scene is sharp.

Alternatively, with macro subjects, the lens focus ring can be left untouched and the camera moved very slightly, perhaps

using a micropositioning plate, to move the point of focus across the subject. The idea is to capture images with overlapping areas of sharpness. It can be helpful to use the magnified view of reviewed images as a guide to where to focus for the next shot. The depth of field achieved by the selected aperture may mean that only two images are required, but three is a sensible minimum that will allow smooth blending. However, scenes with restricted depth of field are typically covered by a dozen or so images.

Although the images can be merged

There is a marked improvement in the amount of detail visible at the focus point of the image shot at f/10, but focus stacking gets the whole scene sharp

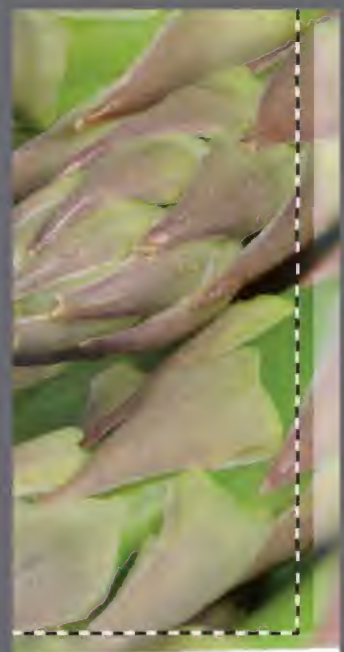
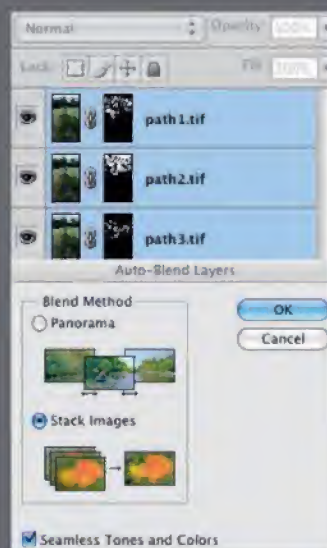
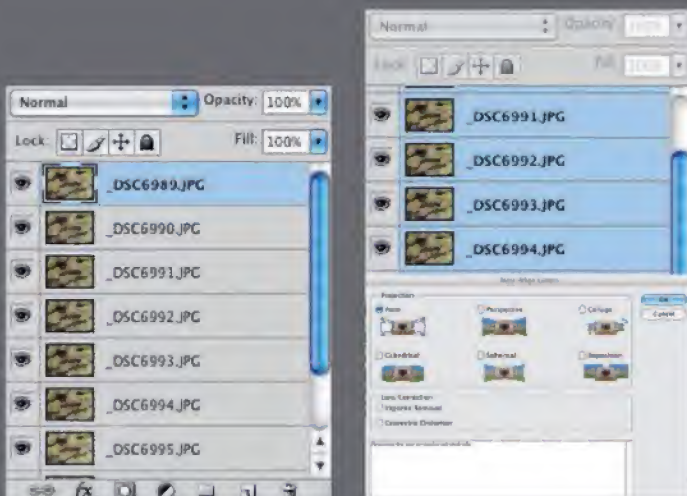
into one in any image-editing package that supports layers, the simplest option is to use software that is specifically designed to do all the layer masking and blending for you. Photoshop CS4's Auto Blend Layers option has a stacking option that is ideal, but otherwise CombineZM is easy to use, works well and is available as a free download for PC users from <http://hadleyweb.pwp.blueyonder.co.uk/CZM/News.htm>. Like CS4, it automatically adjusts for the distortion and slight changes in composition that result from the change in focal length when the focus point is adjusted.

1 In Adobe Bridge select the series of images you want to use (they can be processed in advance if necessary) and select Tools> Photoshop>Load Files into Photoshop layers.

2 Once Photoshop has created a single file with layers containing the data from each image, select all the layers by clicking on the top and bottom layers in the Layers palette while holding down the Shift key. Then select Edit>Auto Align Layers, with the Auto option selected. Photoshop may take several minutes to align all the layers correctly.

3 Now select Edit>Auto Blend Layers and select the Stacking option. Again the software will process the images for a few minutes. The end result is an image created from the selectively masked layers and which is optimised to reveal the focused areas of each shot.

4 If necessary the masks can be edited, but otherwise, merge the layers into one using Layers>Flatten Image and then crop out any edge artefacts.



tool selected, click on one image and then the Actual Pixels button in the options bar. Then select Window>Arrange>Match Zoom and Location (or Match All). This ensures the same section of every open image is visible on-screen and the Hand tool can be used on any to scroll around each picture.

Photoshop Elements 8 users should select Window>Images>Tile, followed by the Actual Pixels button and then Windows>Match Zoom and Windows>Match Location.

Find the point of focus within the scene and examine each image carefully. The images should be arranged in the order

that they were shot, so those taken at wider apertures will be at the top of the screen and those shot at smaller apertures will be at the bottom. Typically, the images will start off a little soft, become sharper and then get softer again. You need to identify the image before diffraction makes the next shot noticeably softer. Then check the Exif data (File>File Info> Camera Data 1) to find the aperture this image was taken at. This aperture offers the best compromise between depth of field and diffraction and is the smallest aperture that should be used for that particular lens and camera combination. **AP**

DIFFRACTION

SHADOWS don't have sharp outlines because light bends as it brushes past the object, creating a soft glowing edge. In the same way, when light passes through the hole of your lens aperture, that which brushes the edges of the iris bends away from the parallel path of the rays that pass through the middle. This bending of the light is called diffraction. When the aperture is physically large most light passing through the hole will be unaffected by bending as only a small proportion will encounter the edges of the blades. When a small aperture is used (a higher f-number), a greater proportion of the light will come into contact with the blades and thus will be diffracted.

Diffraction creates a soft glow around each focused circle on the sensor or film, and when the proportion of diffracted light to unhindered light is high the glow around the bright inner circle widens. When the glowing areas of the two circles

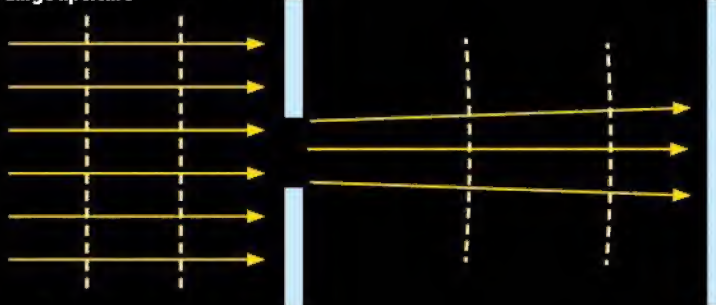
Airy disc



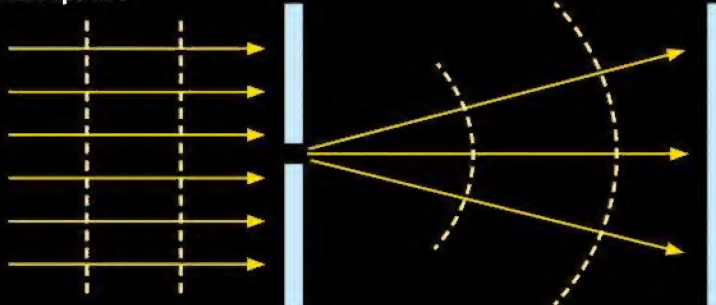
With its glowing outer edges, the bright image circle is known as an Airy disc, named after George Airy

are so big they overlap, resolution begins to fail. Diffraction and aperture diameter have an inverse relationship, but image detail is only lost when circles combine.

Large aperture



Small aperture



HYPERFOCAL DISTANCE FOCUSING

HYPERFOCAL distance focusing ensures the depth of field is put to good use. For instance, there's no point in the depth of field extending beyond a landscape's horizon if the foreground is mostly soft.

Once you've discovered the optimal aperture for a particular lens and camera combination, hyperfocal distance focusing allows you to get the maximum benefit from the depth of field. It is easier to focus at the hyperfocal point with monofocal lenses because they usually have depth of field scales with distance and aperture markings. With the required aperture selected, the scale displays the nearest and farthest points of sharpness. Adjusting the focus of the lens so the infinity point lines up with the selected aperture maximises the use of the lens's depth of field at that aperture.

Zoom lenses don't have depth of field scales, but it is possible to find tables showing the hyperfocal distance point. Few photographers use a tape measure to find the focus point as most rely on the lens's distance scale, but as depth of field generally extends twice as far beyond the subject as in front, a more common approach is to focus about a third of the way into the scene. Experimentation and experience enable photographers to discover the best focus distance to use with any particular lens.

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Amateur Photographer

Guide to Adobe Photoshop Elements 8



Part 8

Raw processing

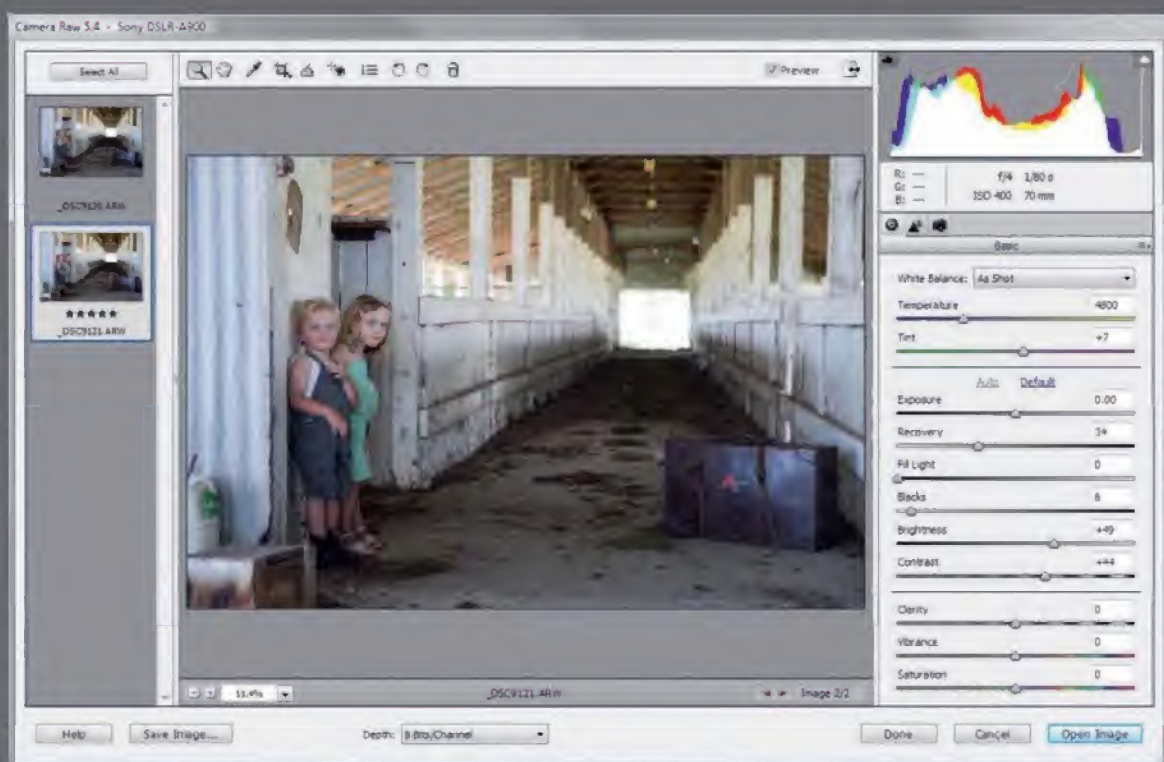
In part 8 of our guide to using **Photoshop Elements 8**, we explain how to use the software to process raw files

ONLY a few years ago capturing raw files was just for the professionals, but more enthusiasts now appreciate that raw files provide substantially more picture information to work with. In fact, there is up to 70% more data in a raw file to play with, and the more image data the greater the potential for better pictures.

Raw files need a little more attention than standard JPEG pictures and they can't be opened directly into the Elements

Editor workspace. Instead, they need to be converted to a file format that Elements can work with. This conversion process is handled by a utility program called Adobe Camera Raw (ACR). There are two versions: a basic version for Elements and a more sophisticated edition for Photoshop. ACR offers a collection of controls to optimise the conversion, so in this part of our Photoshop Elements series we'll look at how raw files are dealt with by the program.

Adobe Camera Raw is the utility that Elements uses to convert raw files to an editable format. It has its own workspace and a set of tools and controls



THE ADOBE CAMERA RAW UTILITY IN ACTION

WHEN you open a raw file into the Editor workspace of Elements, you are presented with the Adobe Camera Raw editing dialogue. This window contains a preview together with a variety of menu options, dialogues and image tools that you can use to interactively adjust image data factors such as brightness, contrast and colour saturation. Many of these changes

can be made with familiar slider-controlled editing tools normally found in features like Levels and the Shadows/Highlights control.

After these general image-editing steps have taken place, you can apply some enhancement changes such as filtering for red-eye removal, straightening, cropping, sharpness, removing colour noise and applying some smoothing. The

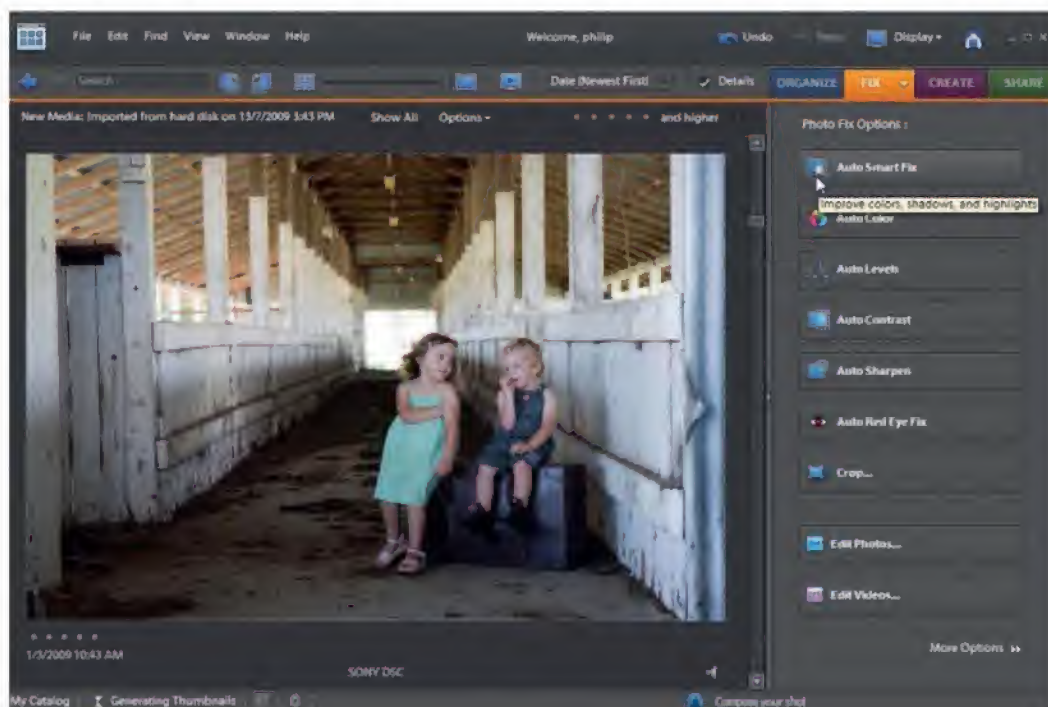
final phase of the process involves selecting the colour depth and image orientation. Clicking the Open Image button sets the conversion utility into action by applying your changes to the raw file while at the same time interpolating the Bayer data to create a full-colour image. It then opens the enhanced and converted file into the full Elements workspace.

AUTO RAW CONVERSIONS

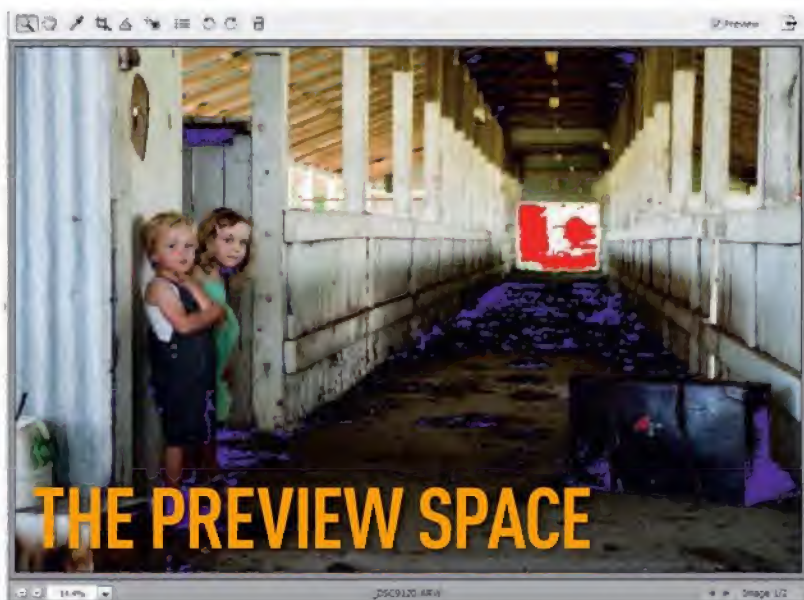
YOU CAN convert files automatically by selecting one of the adjustments in the Fix pane of the Organizer workspace. To apply the changes to an image, Elements has to first convert the photo from raw to one of a choice of standard file formats. Both JPEG and PNG file types are generally used for images that

are destined for the web, while TIFF and PSD files are designed for editing, for producing high-quality prints and for archiving. After selecting the file type, the auto edit change is applied to the converted photo and the image is saved in a Version Set with the original raw file. The downside to this is that

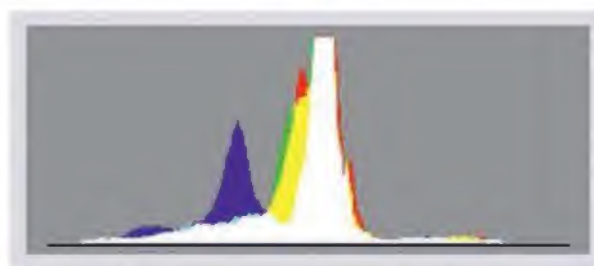
you need to apply an automatic enhancement to access this auto convert option. Applying automatic adjustments rather negates the benefit of shooting raw files in the first place as there is much to be gained in spending the time and effort to manually set the controls used for converting raw files.



When a raw file is selected, clicking on any of the automatic adjustment options in the fix pane brings up the file format choices for saving the adjusted image



THE PREVIEW displays the changes you make to an image via the develop or enhancement settings in the Basic and Detail panes. The preview can be enlarged or reduced in size to suit the screen area available. When making some changes, such as Sharpening or Noise Reduction, the preview should be magnified to at least 100%. At zoom settings lower than 100%, you will not be able to preview the results of the adjustments of these controls.



HISTOGRAM

A full-colour histogram that shows distribution of the image pixels is located on the right of the workspace. The graph updates after changes are made to the colour, contrast and brightness of the picture. By paying close attention to the shape of the graph you can pre-empt many image problems. The aim with most enhancement activities is to obtain a good spread of pixels from shadow through midtones to highlights without clipping (converting delicate details to pure black or white) either end of the tonal range.

COLOUR AND TONAL ADJUSTMENTS VIA THE BASIC TAB

Below the histogram is a tab area containing three options: Basic, Detail and Camera Calibration. The Basic tab contains all the tone and colour controls that you can use to enhance the raw file, while sharpening and noise reduction features are grouped under the Detail tab and camera profile selections are listed under the Camera Calibration heading. We will look at each tab in turn, concentrating first on the controls under the Basic tab.

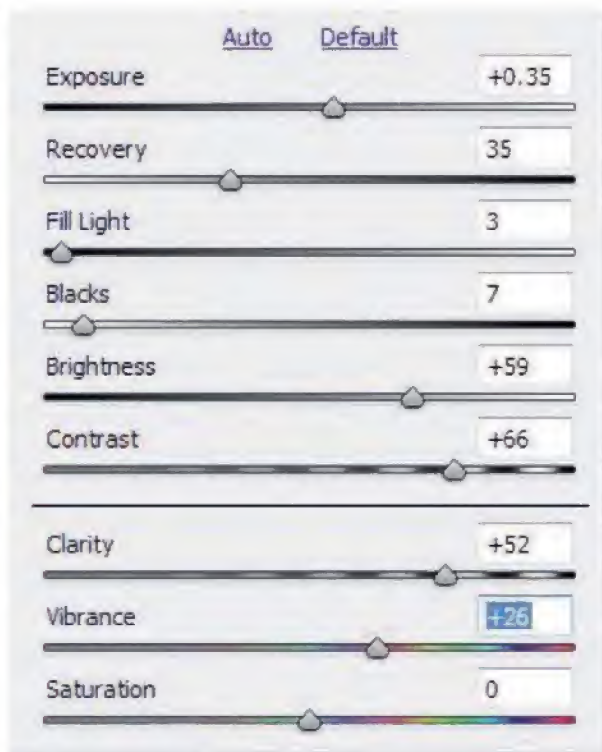


WHITE BALANCE CORRECTION

WHITE balance is used to balance the colour of the scene to the lighting conditions at the time the shot was taken.

One of the advantages of shooting raw is that this setting is not a fixed part of the picture file. Altering the specific white balance setting at the time of raw conversion is a 'lossless' action. This is not the case if

you have used an incorrect setting and have shot in JPEG or TIFF. Use either of these two formats and the white balance setting will be fixed in the file and can only be changed with destructive adjustments using features like Color Variations or Remove Color Cast. Therefore, raw shooters have much more flexibility.



MAKING TONAL AND COLOUR ADJUSTMENTS

BELOW the white balance controls are the Exposure, Recovery, Fill Light, Blacks, Brightness, Contrast, Clarity, Vibrance and Saturation sliders, which are also available for making adjustments to raw files. Adobe has positioned these controls in the dialogue so that when working from top to bottom you follow a specific enhancement workflow. For this reason you should make enhancement changes in the following order:

RAW ENHANCEMENT WORKFLOW

- 1 Set the white clipping points using the Exposure slider
- 2 Set the black clipping points using the Blacks slider
- 3 Use Recovery to reclaim lost highlight details
- 4 Brighten shadow areas using the Fill Light control
- 5 Adjust the overall brightness using the Brightness slider
- 6 Adjust contrast using the Contrast slider
- 7 Use the Clarity slider to adjust local contrast
- 8 Boost pastel or desaturated colours with the Vibrance slider
- 9 Adjust the strength of all colours using the Saturation slider

EXPOSURE OR HIGHLIGHTS

The Exposure slider adjusts the brightness or darkness of an image using value increments equivalent to f-stops or EV (exposure values) on a camera. An image is underexposed when it is not light enough or too dark, and it is overexposed when it is too light. Simply move the slider to the left to darken the image and to the right to lighten (brighten) the image. To activate the highlight and shadow clipping warnings, click on the upward-facing arrows in the top left or right corners of the histogram. The feature is active when the box surround is white. The warning is off when the box is outlined in dark grey.

BLACKS OR SHADOWS

Moving the Blacks slider adjusts the position of the black point within the image. Just as in the case of the Exposure slider, this is best used when the clipping warning is active to ensure you don't convert shadow detail to black pixels. Remember, movements of the slider to the left decrease shadow clipping. Moving it to the right increases or produces clipping.

WHITE BALANCE OPTIONS

There are three different ways to remove colour casts in Adobe Camera Raw. With tricky white balance problems you may have to try a couple of approaches before you find a method that works.

1 WHITE BALANCE DROP-DOWN MENU

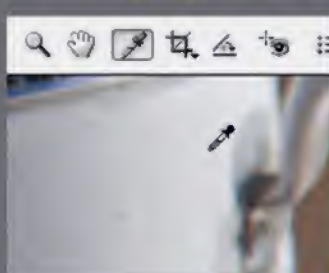
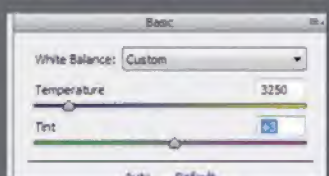
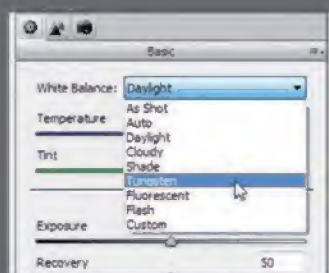
If you selected a Daylight setting in-camera and think that Shade or another white balance preset may be closer to the actual lighting conditions, you may select one of the options from the list of presets under the White Balance drop-down menu.

2 TEMPERATURE AND TINT SLIDERS

The Temperature slider is a fine-tuning device that allows you to select a precise colour temperature in units of Kelvin. If an image is too yellow, and has a lower colour temperature than you prefer, move the Temperature slider to the left to make the colours bluer. The Tint slider fine-tunes the white balance to compensate for a green or magenta tint.

3 WHITE BALANCE TOOL

The quickest and perhaps easiest way to adjust white balance is to select the White Balance tool and then click in an area that should be neutral grey, or even amounts of red, green and blue. For best results, use a dark to midtone as the reference and be careful not to click on an area with pure white or specular highlights.



FILL LIGHT

THE FILL LIGHT slider is used to lighten the darker tones in a picture without affecting the middle-to-highlight values. Use this control to brighten backlit subjects or boost shadow details. The beauty of this control is that the changes it makes do not generally impact on mid-to-highlight values.

BRIGHTNESS AND CONTRAST

The Brightness slider is different from the Exposure slider, although both affect the brightness of an image. Brightness compresses the highlights and expands the shadows when you move the slider to the right. When adjusting your photos your aim is to set the black and white points first and then adjust the brightness of the midtones to suit the image.

Contrast adjusts the spread of the midtones in the image. A move of the Contrast slider to the right spreads the pixels across the histogram, actually increasing the midtone contrast. Conversely, movements to the left bunch the pixels in the middle of the graph. It is important to adjust the contrast of midtones after working on exposure, shadows and brightness.



RECOVERY

WHEN a photograph is overexposed, the lighter tones may lack detail and are converted to pure white. This process is called clipping. Digital images are created with detail from three colour channels (red, green and blue). In situations of slight overexposure, when only one channel is clipped, it is possible to recreate the lost detail with the highlight information from the other two (non-clipped) channels. The Recovery slider attempts to recreate lost highlight detail in such cases. Moving the slider to the right progressively increases the degree of highlight recovery.



Original

Vibrance reduced

Vibrance boosted

Boosting vibrance targets the least saturated tones

VIBRANCE

LIKE the Saturation control, Vibrance controls the strength of the colour in the photo. Movements to the right boost the colour and movements to the left make the vividness of the hue more subtle. But unlike the Saturation slider, Vibrance manages these changes selectively, targeting the least saturated colours and protecting (to some extent) skin tones.

SATURATION

If desired, the Saturation slider may be used to adjust the strength of the colour within the photo. A setting of -100 is a completely desaturated monochrome image and a value of +100 doubles the saturation. Watch the changes in the histogram when you move the Saturation slider in either direction, so you don't introduce clipping into the photo.



'When it comes to outputting a file, Adobe Camera Raw provides several options that govern how the file is handled from this point onwards'

CLARITY

LOCATED along with the Vibrance and Saturation controls at the bottom of the Basic panel, this new slider produces localised contrast changes. Rather than adding contrast to the whole image by stretching the tones between the black and white points, Clarity works by changing contrast on the detail in photos. There are many sophisticated multi-step sharpening techniques that produce similar effects, but Adobe has managed to squeeze much of their contrast-increasing abilities into a single control. Moving the slider to the right increases the effect.



NOISE REDUCTION

ADOBE Camera Raw contains two different noise-reduction controls: the Luminance slider and the Color control. The noise-reduction effect of both features is increased as the sliders are moved to the right.

When it comes to outputting a file, Adobe Camera Raw provides several options that govern how the file is handled from this point onwards. In previous versions of the dialogue, the lower right-hand corner housed all the output options, but now they are spread along the bottom of the window. The options include Save Image, Cancel, Open Image, Done and Help, and a further three: Save Image (without the options dialogue), Reset and Open Copy, when the Alt key is held down.



SHARPENING, LUMINANCE SMOOTHING AND COLOR NOISE REDUCTION

SHARPENING (Amount, Radius, Detail, Masking), Luminance Smoothing and Color Noise Reduction are all controls that can be accessed under the Detail tab.

The Sharpening sliders make the edges of the image parts clearer and the Noise Reduction controls reduce the appearance of digital grain in the photo. Two new controls, Detail and Masking, have been added to the Detail section of the Camera Raw dialogue in recent versions of ACR and they are designed to control what parts of the image the sharpening effect is applied to.

- **Detail:** Moving the Detail slider to the right increases the local contrast surrounding edge areas and therefore enhances the appearance of details. Moving the slider to the left decreases the effect and also reduces the appearance of halos.
- **The Masking control** interactively applies an edge-locating mask to the sharpening process. A setting of 0 applies no mask and therefore all detail in the photo is sharpened.

As with all sharpening techniques, ensure that the preview is set to 100% before playing with the new controls. Moving the slider to the right gradually isolates the edges within the photo until, at a setting of 100, sharpening is only being applied to the most contrasty or dominant edges in the picture. Holding down the Alt key as you move the slider previews the masked areas, allowing you to fine-tune exactly where the sharpening is being applied.

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Ricoh CX3

Nine months on from its 'noisy' predecessor, the CX2, Ricoh's CX3 turns its attention to noise reduction



Images have good dynamic range and the auto white balance produces natural tones, particularly in daylight conditions



Tim Coleman
Technical writer

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NINE months is a meagre gap between the release of the Ricoh CX2 and the latest in the series, the CX3. I found myself wondering just how much could have been achieved in this time. One of the main downsides of the CX2 was the high level of noise, but Ricoh claims it has addressed this issue in the CX3 with the inclusion of a back-illuminated CMOS sensor. The company has also added a selectable noise-reduction function, HD video, scene auto mode, 'pets' shooting mode and face-priority AF.

BUILD AND HANDLING

Ricoh's history in producing high-quality compact cameras, such as the GR series, continues with the CX3. Its predecessor, the CX2, was a camera of real beauty, classic style and substance, so Ricoh is following the 'if it ain't broke, don't fix it' mantra, with virtually no changes to the ergonomics of the CX3.

The thumb pad on the back and the textured front on the right-hand side allow the camera to rest securely and comfortably in your hand. Ricoh's original retracting lens system fits the high-magnification 28-300mm (equivalent), 10.7x optical zoom lens in a modest 29.4mm deep body, which means the CX3 will fit comfortably in a pocket.

In the absence of a viewfinder there is a bright, 920,000-dot resolution LCD screen with anti-reflective finish, so viewing

from a wide range of angles in strong daylight is possible. When examining pictures there is the function to flag up to 20 images, which is useful for quick viewing.

Handy features that remain from the previous model include approximately five frames per second, multi-target AF and manual focus, which is particularly useful when used in the 1cm macro setting.

Shooting modes include the in-vogue 'miniature' effect that blurs the top and bottom of an image and can be adjusted manually. It gives a 'toy-town' effect and best results are achieved from a high vantage point. The new 'pets' mode is virtually identical to the 'discreet' mode and removes any audible noises, flash and AF auxiliary light from the camera that may startle an animal or give you away in an environment such as a gallery (not that I have ever taken photographs in a gallery, honest).

PERFORMANCE

Back-illuminated sensors should produce less noise. The CX3 scored well in our resolution charts reaching the 20 marker at ISO 80 and 14 at ISO 3200. Pictures I took of flowers on my kitchen table in low light using the noise-reduction system showed that the auto setting is generally reliable in handling noise and maintaining true colour. Any differences to the auto setting using manual settings were minimal.

When the 28-300mm (equivalent) lens is at its longest telephoto focal length, the vibration reduction negates camera shake, despite the wobbly appearance on screen. Handheld exposures in relatively low light were sharp for shutter speeds shorter than 1/60sec.

Without manual exposure modes, there is a greater emphasis on the performance of the auto shooting and scene auto modes. Using both these modes, my images have a good dynamic range and accurate metering, although I did find I missed not having aperture priority control. There is the option of manual exposure compensation with values of $\pm 2\text{EV}$. Autobracketing is also possible over three images to $\pm 0.5\text{EV}$. Also, the auto white balance system produces natural tones, particularly in daylight conditions. However, I would not recommend the 'vivid' shooting mode, as it tends to produce oversaturated colours.

The DR (dynamic range) mode combines two exposures and the strength of the effect can be adjusted over five levels from very weak to strong, using the dynamic range expansion. The camera needs to be kept steady during the two exposures and image processing takes just under 2secs in this mode, which is faster than that of the CX2. **AP**

Verdict

THERE is a lot to like about the CX3, such as its classic design, intelligent focusing and 10.7x optical zoom. Yet despite the impressive automatic exposure modes, I was frustrated by the lack of manual exposure controls. That said, the improvements in handling noise make this a camera that performs as handsomely as it looks.



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Canon
EOS 7D
18.0
MEGAPixels

KEY ACCESSORIES

Canon LP-E6 Battery.....£79.99
Canon BG-E7 Grip.....£149.99
Canon WFT-E5B Transmitter.....£449.99



Canon EOS Professional
EOS 5D MkII
• 21.1 Megapixels
• 1:1 CMOS Sensor
• Live View
• HD Video Mode
• ISO 25600
• 3.9 fps
21.1
MEGAPixels

KEY ACCESSORIES

Canon LP-E6 Battery.....£229.99
Canon BG-E6 Grip.....£49.99
Canon 80N3 Remote Switch.....£45.99



EOS 1D MkIV
• HD Video Mode • Live View
• ISO 102400 • 10 fps
16.1
MEGAPixels

KEY ACCESSORIES

Canon LP-E4 Battery.....£129.99
Canon WFT-E2 II Transmitter.....£599.99
Canon 80N3 Remote Switch.....£45.99



EOS 1Ds MkIII
• Full Frame CMOS Sensor
• ISO 1600 • 5 fps
21.1
MEGAPixels

KEY ACCESSORIES

Canon LP-E4 Battery.....£129.99
Canon WFT-E2 II Transmitter.....£599.99
Canon 80N3 Remote Switch.....£45.99

CANON EF LENSES (USM - Ultra fast near silent operation. IS - Image Stabiliser to reduce camera shake. L - All weather professional lens with ultimate performance)			
EF 16-35mm f4 L USM	£1199.99	EF 28mm f2.8	£169.99
EF 17-40mm f4 L IS USM	£639.00	EF 35mm f1.4 L USM	£1179.99
EF 24-105mm f2.8 L IS USM	£939.00	EF 35mm f2	£229.97
EF 24-70mm f2.8 L IS USM	£1021.99	EF 50mm f1.8 II	£94.00
EF 28-135mm f3.5-5.6 IS USM	£371.99	EF 50mm f1.4 USM	£299.00
EF 28-200mm f3.5-5.6 IS USM	£299.97	EF 50mm f1.2 L USM	£1306.99
EF 28-300mm f3.5-5.6 L IS USM	£2259.00	EF 85mm f1.8 USM	£319.99
EF 55-200mm f4.5-5.6 IS USM II	£245.99	EF 85mm f1.2 L USM II	£1827.99
EF 70-200mm f4 L IS USM	£919.99	EF 100mm f2 USM	£387.99
EF 70-300mm f4-5.6 IS USM	£428.99	EF 100mm f2.8 L USM	£933.99
EF 70-300mm f4.5-5.6 DO IS USM	£1136.99	EF 135mm f2 L USM	£4954.99
EF 75-300mm f4-5.6 IS USM III	£249.00	EF 200mm f2.8 L IS USM	£652.99
EF 100-400mm f4.5-5.6 L IS USM	£1269.00	EF 200mm f2.8 L IS USM II	£3884.00
EF 14mm f2.8 L USM II	£1799.99	EF 300mm f2.8 L IS USM	£1173.99
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EF 20mm f2.8 USM	£422.99	EF 400mm f4 DO IS USM	£5589.00
EF 24mm f1.4 L IS USM	£1379.99	EF 400mm f5.6 L USM	£1122.99
EF 24mm f2.8	£382.99	EF 500mm f4 L IS USM	£5398.99
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		EF 800mm f5.6 L IS USM	£10,199.99
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		EF 100mm f2.8 L Macro USM	£439.99
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		EF 180mm f3.5 L Macro USM	£1278.00
		TS-E 17mm f4 L	£2043.99
		TS-E 24mm f3.5 L	£1839.99
		TS-E 45mm f3.5 L	£1139.99
		TS-E 90mm f2.8	£289.00
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		EF 2x II Extender (L lenses)	£289.00

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FLASH ACCESSORIES	
Canon OCE3 Off Camera Shoe Cord.....	£59.99
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OMEW (580EX).....	£17.99
OM-24X (MT24EX).....	£25.99
MARUMI RING FLASH	
DRF 14C.....	£132.99
NISSIN FLASH	
DiB66.....	£259.99
DiB22.....	£119.99

CANON ACCESSORIES	
BATTERY GRIPS	
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Canon BG-E5.....	£119.99
EOS 50D	£389.99
Canon BG-E2N.....	£149.99
EOS 5D MkII	£439.99
Canon BG-E6.....	£229.99
EOS 7D	£439.99
Canon BG-E7.....	£149.99
EOS 550D	£356.00
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EOS 50D	£439.99
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Energizer BP-S11.....	£29.99
Hahnel BP-S11.....	£29.99
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Canon Remote Switch TC80N3.....	£149.99
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Hama Remote Switch 60E3.....	£20.99
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Nikon
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2009
 TIPA
 BEST
 DSLR

12.3
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Nikon
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- 12.3 Megapixels
- 1.5x CMOS Sensor
- Live View
- Anti Dust Feature
- HD Video Mode
- ISO 6400
- 7.0 fps

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 1 YEAR
 WARRANTY

12.3
 MEGAPIXELS

D300S Body Only £1139.00

KEY ACCESSORIES

Nikon EN-EL3e Battery.....£66.99
 Nikon MB-D10 Grip.....£249.99
 Nikon EH-5AC Adaptor.....£99.99



Nikon
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EXCEED
 1 YEAR
 WARRANTY

12.3
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Inc. 18-105mm £779.00

KEY ACCESSORIES

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 Nikon MB-D80 Grip.....£149.99
 Nikon ML-L3 Remote Control.....£19.99



Nikon Professional
 D700

FREE
 MB-10
 GRIP
 (MOS 31/8/10
 SEE W/L)

12.1
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KEY ACCESSORIES

Nikon EN-EL3e Battery.....£66.99
 Nikon MB-D10 Grip.....£249.99
 Nikon WT4 Transmitter.....£599.97



Nikon Professional
 D3S

- 12.1 Megapixels
- 1:1 CMOS Sensor
- Live View
- Anti Dust Feature
- HD Video Mode
- ISO 102400

EXCEED
 1 YEAR
 WARRANTY

12.1
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D3S Body Only £3589.00

KEY ACCESSORIES

Nikon EN-EL4a Battery.....£119.99
 Nikon EH-6AC Adaptor.....£99.99
 Nikon WT4 Transmitter.....£599.97



Nikon Professional
 D3X

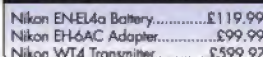
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 DSLR

24.5
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 Hahnel MB-D80.....£99.99
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 Nikon MB-D10.....£249.99
 Hahnel MB-D300.....£129.99
 Nikon MB-D10.....£249.99
 Hahnel MB-D300.....£129.99

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 Energizer EN-EL9.....£39.99
 Hahnel EN-EL9.....£39.99
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 Nikon EN-EL3e.....£66.99
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 Hahnel EN-EL3e.....£40.99
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 Nikon SB Remote Kit R1.....£408.99
 Nikon AS19 Stand for Nikon SB800.....£6.99
 Quantum CKE for Nikon SB28.....£45.99

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14mm F2.8 D ED	£1199.99	300mm F2.8 G AF-S VR ED	£6499.00	85mm F3.5 G AF-S DX Micro	£449.99
16mm F2.8 D Fisheye	£598.99	400mm F2.8 G AF-S VR ED	£5742.99	105mm F2.8 G AF-S VR IF-ED Micro	£614.99
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10.2 MEGAPIXELS

Inc. 18-55mm & 55-200mm £399.99

KEY ACCESSORIES

Sony NP-FH50 Battery.....£61.99
Hama Remote Switch.....£25.99
Sony FASTIAM Adapter.....£153.99

SONY Alpha A380 **BIDIZ**

14.2 MEGAPIXELS

Inc. 18-55mm & 55-200mm £599.97

KEY ACCESSORIES

Sony NP-FH50 Battery.....£61.99
Hama Remote Switch.....£25.99
Sony FASTIAM Adapter.....£153.99

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Pentax AF200FG.....£179.99
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Inc. 18-55 & 50-200mm £929.00

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NEW!

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Sony Fisheye Converter.....£124.99

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Inc. 16mm £549.00
Inc. 18-55mm £589.00
Inc. 18-200mm £999.00

KEY ACCESSORIES

Sony NP-FW50 Battery.....£59.99
Sony Case.....£52.99
Sony Fisheye Converter.....£124.99

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18.0 MEGAPIXELS

• 18 Megapixels
• 1.5x CCD Sensor
• Rangefinder
• ISO 2500
• 2 fps

Body Only Steel Grey or Black £4955.99

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75mm F2.0 Summicron-M ASPH £2105.99
90mm F2.5 Summarit-M £1095.99

KEY ACCESSORIES

Leica Lithium-Ion Battery.....£71.99
Leica SF24D Flash.....£264.99
Leica SF58D Flash.....£539.99

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14.6 MEGAPIXELS

Inc. 18-55mm £399.99
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12.3 MEGAPIXELS

• 12.3
• 2x L-MOS
• Live View
• HD Video
• ISO 6400
• Art Filters

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KEY ACCESSORIES

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12.3 MEGAPIXELS

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• Art Filters • ISO 6400

Inc. 14-42mm £840.99
Inc. 17mm £887.99

KEY ACCESSORIES

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Olympus Leather Body Jacket.....£69.99

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• Art Filters • ISO 6400

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Panasonic

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PANASONIC FLASH

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Panasonic DMW-FL220.....£148.99
Panasonic DMW-FL360.....£204.99

Panasonic Lumix G10

12.1 MEGAPIXELS

• 12.1 Megapixels
• L-MOS Sensor
• Live View
• HD Video Mode
• Dust Reduction

3 YEAR WARRANTY* (ENDS 31/8/10)

Inc. 14-42mm £459.00

KEY ACCESSORIES

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Panasonic DMW-LVF1 View Finder.....£169.99
Panasonic DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GF1

12.1 MEGAPIXELS

3 YEAR WARRANTY* (ENDS 31/8/10)

Inc. 20mm £629.00
Inc. 14-45mm £549.00

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic Lumix G2

12.1 MEGAPIXELS

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Inc. 14-42 & 45-200mm £799.00*

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GH1

12.1 MEGAPIXELS

3 YEAR WARRANTY* (ENDS 31/8/10)

Inc. 14-140mm £824.00*

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

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 85mm F1.4 EX DG HSM NEW £699.99
 300mm F2.8 EX DG HSM £2272.99
 500mm F4.5 EX DG HSM APO IF £3956.99
 800mm F5.6 EX DG HSM APO IF £4209.99

Macro

50mm F2.8 EX DG Macro £255.99
 70mm F2.8 EX DG Macro £389.99
 105mm F2.8 EX DG Macro £402.99
 150mm F2.8 EX DG HSM APO IF Macro £389.99
 Teleconverters
 1.4x Converter EX DG APO £247.99
 2x Converter EX DG APO £301.99

Zoom Lenses

12-24mm F4.5-5.6 EX DG HSM ASP IF £715.99
 24-70mm F2.8 EX DG HSM ASP IF £449.99
 70-200mm F2.8 EX DG HSM APO IF Macro II £673.99
 70-200mm F2.8 EX DG OS HSM NEW £1299.99
 70-300mm F4-5.6 DG OS £133.99
 70-300mm F4-5.6 DG OS £299.99
 120-300mm F2.8 EX DG HSM APO IF £1852.99
 120-400mm F4.5-5.6 EX DG HSM APO IF OS £639.99
 150-500mm F5.6-6.3 EX DG HSM APO IF OS £749.99
 200-500mm F2.8 EX DG HSM APO IF £2020.3
 300-800mm F5.6 EX DG HSM APO IF £5892.99

TAMRON

Di-II Lenses

10-24mm F3.5-4.5 Di II LD ASP IF £379.99
 17-50mm F2.8 XR Di II VC LD ASP £339.99
 18-200mm F3.5-6.3 XR Di II LD ASP IF £169.00
 18-250mm F3.5-6.3 Di II LD ASP IF £388.99
 18-270mm F3.5-6.3 Di II VC LD ASP IF £399.99
 55-200mm F4-5.6 Di II LD £115.00

Zoom Lenses

28-75mm F2.8 XR Di LD ASP IF £359.00
 28-300mm F3.5-6.3 XR Di ASP IF £299.00
 28-300mm F3.5-6.3 XR Di VC LD ASP IF £499.99
 70-200mm F2.8 Di LD IF £619.00
 70-300mm F4.5-5.6 Di LD £139.00
 200-500mm F5-6.3 Di LD IF £869.00

Macro Lenses

60mm F2 Macro Di £389.99
 90mm F2.8 Macro Di £349.00
 180mm F3.5 Macro Di £699.00

Jacobs

Lens Pouch S.....£9.99
 Lens Pouch M.....£11.99
 Lens Pouch L.....£12.99
 Donko
 11" Wrap.....£14.99
 15" Wrap.....£16.99
 19" Wrap.....£18.99

Lowepro

Lens Case 1.....£15.99
 Lens Case 1W/ 1N.....£19.99
 Lens Case 1S/ 1W.....£14.99
 Lens Case 2/ 2s.....£17.99
 Lens Case 3.....£19.99
 Lens Case 4/ 4s.....£26.99
 Lens Case 5/ 5s.....£44.99

Tokina

AF 10-17mm F3.5-4.5 AT-X 107 DX Fisheye £499.99
 AF 11-16mm F2.8 AT-X Pro DX £549.99
 AF 12-24mm F4 AT-X 124 Pro DX £499.99
 AF 12-24mm F4 AT-X 124 Pro DXII £574.99
 AF 16-50mm F2.8 AT-X Pro DX £499.99
 AF 50-135mm F2.8 AT-X S35 Pro DX £649.99
 AF 80-400mm F4.5-5.6 AT-X B400 £649.99
 AF 35mm F2.8 Macro AT-X Pro DX £399.99
 AF 100mm F2.8 Macro AT-X 100 AF Pro D £399.99

METZ FLASHGUNS

(Most available in Canon, Nikon, Olympus, Panasonic, Sony and Pentax fits)



20 C-2 £39.99, 36 AF-4 £74.99, 48 AF-1 £188.99, 58 AF-1 £278.99

POCKETWIZARD WIRELESS

Plus II set.....£369.99
 Plus II Transceiver.....£189.99
 Multimax Transceiver.....£249.99
 PCI Cable.....£8.99

HILDOZINE

Safely secure your pocketwizard with confidence.
 Transceiver Caddy.....£12.99
 Protective Storage Jacket.....£7.99

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HOYA

37mm UV HMC.....£19.99
 37mm Circular Polar.....£39.99
 40.5mm UV HMC.....£19.99
 49mm Circular Polar.....£39.99
 49mm UV.....£19.99
 52mm Circular Polar.....£44.99
 52mm UV.....£19.99
 55mm Circular Polar.....£44.99
 55mm UV.....£21.99
 58mm Circular Polar.....£49.99
 58mm UV.....£24.99
 62mm Circular Polar.....£69.99
 62mm UV.....£24.99
 67mm Circ. Polariser.....£79.99
 67mm UV.....£29.99
 72mm Circular Polariser.....£84.99
 72mm UV.....£39.99
 77mm Circ. Polariser.....£99.99
 77mm UV.....£44.99
 82mm Circular Polariser.....£129.99
 82mm UV.....£69.99
 86mm UV.....£69.99

HOYA ND

Multi-coated surface with high transparency polarising film. Waterproof to repel water spots and hardened to be scratch & stain resistant.

HD 58mm Protector.....£49.99
 HD 58mm UV.....£49.99
 HD 58mm PL/CIRC.....£109.99
 HD 62mm Protector.....£59.99
 HD 62mm UV.....£59.99
 HD 62mm PL/CIRC.....£109.99
 HD 67mm Protector.....£64.99
 HD 67mm UV.....£64.99
 HD 67mm PL/CIRC.....£134.99
 HD 72mm Protector.....£74.99
 HD 72mm UV.....£74.99
 HD 72mm PL/CIRC.....£169.99
 HD 77mm Protector.....£94.99
 HD 77mm UV.....£94.99
 HD 77mm PL/CIRC.....£199.99
 HD 82mm Protector.....£99.99
 HD 82mm UV.....£99.99

HOYA Pro

Revolutionary performance in light transmission & colour balance. Glass just 1mm thick, mounted in a super slim 3mm ring and 12 layers of super multi-coating.

Pro-1D 52mm Protector.....£39.99
 Pro-1D 52mm UV.....£39.99
 Pro-1D 52mm PL/CIRC.....£84.99
 Pro-1D 55mm Protector.....£39.99
 Pro-1D 55mm UV.....£39.99
 Pro-1D 55mm PL/CIRC.....£89.99
 Pro-1D 58mm Protector.....£44.99
 Pro-1D 58mm UV.....£44.99
 Pro-1D 58mm PL/CIRC.....£94.99
 Pro-1D 58mm Protector.....£49.99
 Pro-1D 62mm UV.....£49.99
 Pro-1D 62mm PL/CIRC.....£99.99
 Pro-1D 67mm Protector.....£59.99
 Pro-1D 67mm UV.....£59.99
 Pro-1D 67mm PL/CIRC.....£119.99
 Pro-1D 72mm Protector.....£64.99
 Pro-1D 72mm UV.....£64.99
 Pro-1D 72mm PL/CIRC.....£134.99
 Pro-1D 77mm Protector.....£74.99
 Pro-1D 77mm UV.....£74.99
 Pro-1D 77mm PL/CIRC.....£169.99
 Pro-1D 82mm Protector.....£79.99
 Pro-1D 82mm UV.....£79.99
 Pro-1D 82mm PL/CIRC.....£189.99

cokin

Cokin P Series

The original square filter system. Cokin P Series filters are designed for shorter focal lengths 20-24mm or 28mm as well as for wide angle zooms (24-50/28-85/35-135mm)

49mm P Adaptor.....£12.99
 52mm P Adaptor.....£12.99
 55mm P Adaptor.....£12.99
 58mm P Adaptor.....£12.99
 62mm P Adaptor.....£12.99
 67mm P Adaptor.....£12.99
 72mm P Adaptor.....£12.99
 77mm P Adaptor.....£12.99
 82mm P Adaptor.....£12.99
 P Holder & Catalogue (BP400).....£12.99
 P Wide Angle Holder.....£14.99
 P Digital SR Nik Kit H521-67 £38.99
 P255 Modular Hood.....£15.99
 P001 Yellow Filter.....£15.99
 P002 Orange Filter.....£15.99
 P003 Red Filter.....£15.99
 P007 Infrared (IR).....£39.99
 P026 Warm B1A.....£15.99
 P027 Warm B1B.....£15.99
 P036 Star 8.....£24.99
 P120 G1 Gradual.....£21.99
 P121 G2 Gradual.....£21.99
 P121F G2 Gradual Full.....£21.99
 P121M G2 Gradual Light.....£21.99
 P121M G2 Gradual Med.....£21.99
 P121S G2 Gradual Soft.....£21.99
 P122 B1 Gradual.....£21.99
 P123 B2 Gradual.....£21.99
 P124 T1 Gradual.....£21.99
 P125 T2 Gradual.....£21.99
 P152 Neutral Density x2.....£16.99
 P153 Neutral Density x4.....£16.99
 P154 Neutral Density x8.....£16.99
 P164 Circular Polariser.....£84.99
 P197 Sunset 1.....£39.99
 PB30/P083 Diffuser 1.....£19.99
 PB40/P084 Diffuser 2.....£19.99

Jacobs by Cokin

Our own range of filters are available in popular effects and sizes offering outstanding quality and great value for money.

30.5mm Circ-PL Filter.....£10.99
 37mm Circ-PL Filter.....£10.99
 49mm Circ-PL Filter.....£26.99
 49mm UV Filter.....£10.99
 52mm Circ-PL Filter.....£29.99
 52mm UV Filter.....£14.99
 55mm Circ-PL Filter.....£29.99
 55mm UV Filter.....£14.99
 58mm Circ-PL Filter.....£34.99
 58mm UV Filter.....£16.99
 62mm Circ-PL Filter.....£39.99
 62mm UV Filter.....£19.99
 67mm Circ-PL Filter.....£44.99
 67mm UV Filter.....£21.99
 72mm Circ-PL Filter.....£49.99
 72mm UV Filter.....£25.99
 77mm Circ-PL Filter.....£54.99
 77mm UV Filter.....£29.99

CLEANING & PROTECTION

LENSPEN

Cleaning Pen.....£9.99



LENSPEN

Sensor Klear Angled £15.00
 Sensor Klear Loupe £40.00



VISIBLEDUST

SV700 Arctic Butterfly.....£54.99
 SV724 Arctic Brite Vue.....£84.99
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 P002 Orange Filter.....£15.99
 P003 Red Filter.....£15.99
 P007 Infrared (IR).....£39.99
 P026 Warm B1A.....£15.99
 P027 Warm B1B.....£15.99
 P036 Star 8.....£24.99
 P120 G1 Gradual.....£21.99
 P121 G2 Gradual.....£21.99
 P121F G2 Gradual Full.....£21.99
 P121M G2 Gradual Light.....£21.99
 P121M G2 Gradual Med.....£21.99
 P121S G2 Gradual Soft.....£21.99
 P122 B1 Gradual.....£21.99
 P123 B2 Gradual.....£21.99
 P124 T1 Gradual.....£21.99
 P125 T2 Gradual.....£21.99
 P152 Neutral Density x2.....£16.99
 P153 Neutral Density x4.....£16.99
 P154 Neutral Density x8.....£16.99
 P164 Circular Polariser.....£84.99
 P197 Sunset 1.....£39.99
 PB30/P083 Diffuser 1.....£19.99
 PB40/P084 Diffuser 2.....£19.99



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Air Duster Refill £9.99
 Air Duster Valve £9.99



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LCD Protector £4.99
 Microfibre Cloth £4.99



JACOBS

Cleaning Kit £9.99
 Blower Brush £9.99



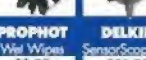
GIOTTOS

Rocket Air (L) £11.99
 Q Ball Air £11.99



PROPHOT

Wet Wipes £3.99



DELKIN

SensorScope Kit £81.99



STUDIO LIGHTING

Jacobs Studio 160

Lighting Kit £199.99

Includes two 160W Flash Heads, two Lighting Stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.

Bowens 4713

Gemini 200W 2 Head Kit £459.99

Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors and two Bowens support stands.

Bowens 4820

Gemini 500R Travel Pack Kit £1378.99

Bowens 4800

Gemini 250R Head Kit £810.99

Bowens 4800

Gemini 300R Head Kit £940.99

Bowens 4850

Gemini 500R 3 Head Kit £1480.99

Includes three Gemini 500Ws, two Bowens 115cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors, one Softbox and three support stands.

Strobes Portrait Kit STR100 £99.99

Lightweight & portable STROBES lighting accessories, ideal for the mobile photographer, indoors or outdoors. Simple to put together using a Flex Mount on your flashgun, no glue, velcro or rubber bands needed! Swap between the Beauty Dish or the Globe Diffuser in seconds.



Interfit Strobes EFX Kit STR101 £69.99

Interfit Strobes X5 Softbox Kit £99.99

Interfit EX150 MkII Kit FREE DVD £229.99

Award winning - all you need to get started in the creative world of studio lighting! Includes two Heads, two Lighting Stands, Softbox and Umbrella.

Interfit EX150 MkIII Kit Includes three Heads £419.99

Interfit EXD200 Kit All in 1 kit £389.99

Interfit EXD300 Kit Softbox umbrella kit £469.99

Interfit EXD400 Kit Softbox umbrella kit £539.99

LASTOLITE LIGHTING ACCESSORIES

Ezybalance

1250 30cm.....£18.99

Xpobalance

1558 38cm.....£35.99

Ezybalance Notaboo

2438 38x38cm.....£92.99

2462 60x60cm.....£112.99

Ezybalance Softboxes

2460 60x60cm.....£122.99

Micro Apollo

2201 Micro Apollo 45.....£27.99

2204 Micro Apollo 60.....£30.99

TriGrip Reflectors

3631 silver/white 75cm.....£61.99

3636 sunfire/silver 75cm.....£61.99

4806 sunfire/white 120cm.....£74.99

1206 sunfire/white 30cm.....£12.99

1236 sunfire/silver 30cm.....£12.99

3006 sunfire/white 75cm.....£34.99

3731 silver/white large.....£76.99

3751 one stop diffuser.....£76.99

3223 5in-1 75cm.....£46.99

3631 Dual duty 80cm.....£25.99

TriFlip Kit

3696 75cm 19".....£92.99

Reflector Brackets

Trigrip 2430 bracket.....£71.99

Universal 11100 bracket.....£49.99

Pocket 11113 bracket.....£42.99

2402 Tilthead shoe adapt.....£17.99

Background Supports

1108 3m wide.....£148.99

Backgrounds

5621 black/white 1.5x1.8m.....£112.99

5602 black velvet 1.5x1.8m.....£112.99

56FM Florida/maine 1.5x1.8m.....£102.99

67FM Florida/maine 1.8x2.15m.....£174.99

6701 black/white 1.8x2.15m.....£204.99

8017 baby pose.....£107.99

HiLite Backgrounds

8867 1.8x2.15m.....£318.99

8857 1.5x2.15m.....£266.99

Umbrellas

3203 silver 80cm.....£24.99

3207 white satin 80cm.....£17.99

ePhotomarket Kit

2484 small.....£

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THE UK'S LARGEST INDEPENDENT PHOTOGRAPHIC RETAILER!

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MANFROTTO TRIPODS

Manfrotto

055X Range

The 055X PRO8 makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

055XPRO8
£118.99



055XB Tripod.....£94.99
055XPRO8 Tripod.....£118.99

Manfrotto

190X Range

Featuring a patented design which allows the centre column to be used horizontally as an extending arm, or vertically.

190XPRO8
£88.99*



190XB.....£88.99
190XPRO8.....£88.99*

Manfrotto

055CX Range

The 4-section 055CX PRO 4 combines the best performance of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented Q90° system for quick vertical-horizontal movements.

055CX3.....£243.99
055CX PRO3.....£249.99
055CX PRO4.....£249.99

190CX Range

Features an ergonomic leg angle selector. This new angle selector improves the comfort and precision in use. Made of 100% Carbon Fibre, providing rigidity and lightness.

190CX3.....£189.99
190CX PRO3.....£239.99
190CX PRO4.....£239.99

Modo

The Modo range has been created for those on the move, the Maxi has a max height of 150.5cm, but folds down to 43.5cm and the ultra compact Mini 114.5cm but folds down to 36.5cm.

785B Modo Maxi.....£44.99
797 Modo Pocket.....£14.99

Manfrotto Tripod Bags

You look after your camera so why not protect your tripod?

Manfrotto Tripod Bag Unpadded 70cm.....£29.99
Manfrotto Tripod Bag Unpadded 80cm.....£39.99
Manfrotto Tripod Bag Padded 80cm.....£49.99

Manfrotto Tripod Straps

Includes a spring clip to fasten quickly at the shoulder of the tripod for a tight & secure grip.
Manfrotto MN102 Tripod Strap.....£21.99

*INC. £20 CASHBACK FROM MANFROTTO
Valid 1st May - 31st July 2010.

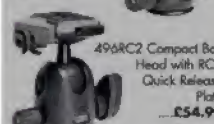
MANFROTTO TRIPOD HEADS

Manfrotto

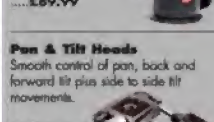
Ball & Socket Heads

Designed to be lightweight but at the same time offer heavy duty load capacity.

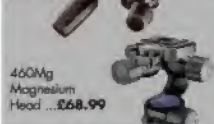
494RC2 Mini Ball Head with RC2 Quick Release Plate.....£39.99



496RC2 Compact Ball Head with RC2 Quick Release Plate.....£54.99



498RC2 Midi Ball Head with RC2 Release Plate.....£89.99



604RC2 Basic Head Q/R.....£594.99

460Mg Magnesium Head.....£68.99

Manfrotto

Video Heads

Small & lightweight heads with smooth fluid movement & pan & tilt locks.

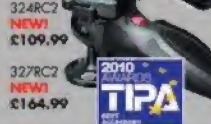
128RC.....£65.99



700RC2.....£69.99



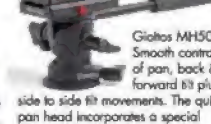
222 Joystick Head.....£76.99



322RC2 Heavy Duty Grip Head.....£88.99

324RC2.....£109.99

327RC2.....£164.99



327RC2.....£164.99

327RC2.....£164.99

327RC2.....£164.99

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327RC2.....£164.99

327RC2.....£164.99

MONOPODS

Manfrotto

Ever heard the one about a one legged tripod? You have now. Monopods are perfect for those that need stability, speed and portability.

790B Modo.....£25.99
679B 3 Section.....£35.99
680B 4 Section.....£44.99
681B 3 Section.....£49.99
685B Neotec.....£114.99
695CX.....£139.99
694CX.....£127.99
776YB MY.....£34.99



Manopods

234 Simple tilt head allows 90° tilt for vertical or horizontal format.

234 Tilt Head/M/Pod.....£14.99
234RC Tilt Head Q/R.....£24.99

GIOTTOS TRIPODS - 5 Year Warranty on all Giottos Tripods & Heads

GIOTTO NEW!

Vitruvian VGR Tripod Kits

Designed to offer photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head. With "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head - folding down into a unit that measures only 40cm long. Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MNS310.....£199.99
Vitruvian VGR8255 & MNS310.....£329.99



GIOTTO

MTL Adjustable Column Carbon Fibre

Patented multi-function centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head, just change to the short column and lock the safety knob.

MTL8351B Adjust Column.....£159.99
MTL8350B Adjust Column.....£158.99
MTL8361B Adjust Column.....£199.99
MTL8360B Adjust Column.....£189.99



MTL9351B Adjust Column.....£89.99
MTL9351B+MH5011 kit NEW!.....£119.99
MTL9361B Adjust Column.....£98.99
MTL9361B+MH5001 head.....£134.99
MTL3361B Adjust Column.....£99.97

GIOTTO

MTL Vertical Column Aluminium/Carbon Fibre

High density tubes minimise weight yet maximise rigidity. The centre column can be reversed to position the camera upside down. Maximum height [MTL92718] 182cm.

MTL3271 Aluminium Vertical Column.....£89.97
MTL8240B Carbon Vertical Column.....£169.99



MT8248B Vertical Column.....£169.97
MT9340B Aluminium Adjust Column.....£74.99

GIOTTO

MTL Adjustable Column Aluminium

Aluminium legs and patented multi-function centre column. No need for an extra head when using the built-in 3-way head, just change to the short column and lock the safety knob.

MTL9351B Adjust Column.....£89.99
MTL9351B+MH5011 kit NEW!.....£119.99
MTL9361B Adjust Column.....£98.99
MTL9361B+MH5001 head.....£134.99
MTL3361B Adjust Column.....£99.97

GIOTTO

MT Travel

Extra compact dimensions yet all the features of the larger models including reversible or multi-function centre column. Models available in Carbon Fibre or Aluminium.

MT8248B Vertical Column.....£169.97
MT9340B Aluminium Adjust Column.....£74.99

GIOTTOS TRIPOD HEADS

GIOTTO

Ball & Socket Heads

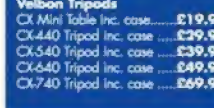
Giottos MH1302-652 Professional extra large ball & socket. Features light and extra large ball with hollowed ball structure. All of these plates feature a safety lock with "auto lock" retaining system.

MH1302-652 8kg.....£59.99
MH1301-652 12kg.....£74.99
MH1300-652 20kg.....£74.99
MH7002-652 4kg.....£39.99
MH7001-652 6kg.....£44.99
MH7000-652 8kg.....£54.99

Quick Release Plate Replacement Square Mount Plate for MH652.
MH642 Q/R Plate 1/4.....£12.99

MH5001.....£39.99
MH5011 3-Way Head with quick release plate.....£35.99
VH6011-6588 Birding Hd.....£64.99

Accessories Tripod Bag Large.....£24.99
Tripod Bag Medium.....£24.99
Shoulder Strap.....£19.99



GIOTTO

Pan & Tilt Heads

Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a sprung location pin, which allows the equipment to be simply and quickly loaded and unloaded.

MH5001.....£39.99
MH5011 3-Way Head with quick release plate.....£35.99
VH6011-6588 Birding Hd.....£64.99

Accessories Tripod Bag Large.....£24.99
Tripod Bag Medium.....£24.99
Shoulder Strap.....£19.99



GIOTTO TRIPODS - Available at our New Oxford Street store only and as a special order through other stores.

GIOTTO

Systematic

The strongest and most stable available, they also offer unsurpassed flexibility. GT35411S Student.....£499.99
GT3511S Rapid Column.....£169.99

GT35411S Student.....£499.99
GT3511S Rapid Column.....£169.99

GT35411S Student.....£499.99
GT3511S Rapid Column.....£169.99

GT35411S Student.....£499.99
GT3511S Rapid Column.....£169.99

GT35411S Student.....£499.99
GT3511S Rapid Column.....£169.99

GIOTTO

Traveler & Head

An excellent choice for compact digital cameras and DSLRs, or even for lightweight camcorders. Come with the G1077M head. GT1550T Traveler.....£439.99
GK2580TQR with head.....£509.99

GT1550T Traveler.....£439.99
GK2580TQR with head.....£509.99

GT1550T Traveler.....£439.99
GK2580TQR with head.....£509.99

GT1550T Traveler.....£439.99
GK2580TQR with head.....£509.99

GT1550T Traveler.....£439.99
GK2580TQR with head.....£509.99

GIOTTO

Mountaineer

The world's first carbon fibre tripod that maximises rigidity, vibration absorption and lightweight performance. GT2542L long version.....£579.99

GT2542L long version.....£579.99

GT2542L long version.....£579.99

GT2542L long version.....£579.99

GT2542L long version.....£579.99

GT2542L long version.....£579.99

GT2542L long version.....£579.99

GIOTTO TRIPOD HEADS New Oxford Street store only

GIOTTO

Designed to meet the demands of professional photographers.

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GIOTTO

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G2180 Fluid Head.....£154.99

G2180 Fluid Head.....£154.99

G2180 Fluid Head.....£154.99

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GIOTTO

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GM2561T.....£189.99
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GM3340L.....£139.99
GM5561T + G Lock.....£234.99
GH1780 Q/R Advanced Centre ball head.....£169.99

GM2561T.....£189.99
GM3340L.....£139.99
GM5561T + G Lock.....£234.99
GH1780 Q/R Advanced Centre ball head.....£169.99

GM2561T.....£189.99
GM3340L.....£139.99
GM5561T + G Lock.....£234.99
GH1780 Q/R Advanced Centre ball head.....£169.99

GM2561T.....£189.99
GM3340L.....£139.99
GM5561T + G Lock.....£234.99
GH1780 Q/R Advanced Centre ball head.....£169.99

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www.jacobsdigital.co.uk

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THE UK'S LARGEST INDEPENDENT PHOTOGRAPHIC RETAILER!

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Slingshot
 Perfect for photo-journalists. The world's best selling slingshot design bags now features hide away tripod mount.

NEW!

Slingshot 102AW.....£64.99
 Slingshot 202AW.....£84.99
 Slingshot 302AW.....£94.99

Classified Sling 180AW.....£99.99
 Classified Sling 220AW.....£129.99

Passport Sling Mico **NEW!** £39.99
EXCLUSIVE TO JACOBS!
COMING SOON.



Flipside
 Comfortable backpack series protects your digital SLR and laptop (250 & 350 models). Slide compartments give quick access to accessories.

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 Flipside 300 Blue or Red.....£69.99
 Flipside 400 Black.....£79.99

CompuDaypack Grey.....£69.99

Fastpack 100 Blue.....£44.99
 Fastpack 100 Black.....£44.99
 Fastpack 200 Blue.....£49.99
 Fastpack 200 Black or Red.....£49.99
 Fastpack 250 Blue.....£54.99
 Fastpack 350 Blue.....£69.99
 Fastpack 350 Black/Red.....£69.99

Inverse 100AW Blue/Black/Grey.....£59.99
 Inverse 200AW Blue.....£69.99
 Inverse 200AW Black.....£69.99
 Inverse 200AW Green.....£69.99



Versapack
 The ultimate dual-compartment DSLR backpack. Flexible, lightweight and incredibly versatile.

Versapack 200AW Black.....£59.99

Pro Trekker 300AW.....£229.99
 Pro Trekker 400AW.....£274.99
 Pro Trekker 600AW.....£289.99

Rover AW2 Black/Grey.....£89.99

Vertex 100AW.....£89.99
 Vertex 200AW.....£124.99
 Vertex 300AW.....£149.99

Pro Runner 200AW **NEW!** £59.99
 Pro Runner 300AW.....£79.99
 Pro Runner 350AW.....£119.99
 Pro Runner 450AW.....£149.99
 Pro Runner X 350AW.....£199.99
 Pro Runner X 450AW.....£249.99

Primus AW Black.....£89.97



Shape Shifter
 Expands and contracts to fit your equipment. Holds photo gear & 17" laptop.

Shape Shifter.....£209.99

Street Walker
 Slim, vertically styled & lightweight.

Street Walker.....£99.99

Street Walker Pro.....£121.99
 Street Walker Hard Drive.....£142.99
 Airport Antidote V2.....£149.99
 Airport Ultralight V2.....£124.99
 Airport Adaptor V2.....£234.99
 Airport Takeoff.....£249.99
 Airport Check In.....£99.99
 Airport Acceleration V2.....£194.99



DPS
 Features innovative Thermo Shield Technology adding protective rigidity when needed.

DPS DR-4651 Black.....£54.99
 DPS DR-4661 Black.....£59.99
 DPS DR-4671 Black.....£69.99

3N1 Sling Backpack 10.....£59.99
 3N1 Sling Backpack 20.....£89.99
 3N1 Sling Backpack 30.....£99.99

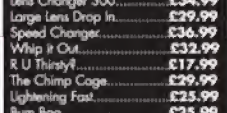
3N1 Sling Laptop Small.....£119.99
 3N1 Sling Laptop Med.....£139.99
 3N1 Sling Laptop Large.....£159.99

ACCESSORIES



Straps & Accessories

Belt & Buckle.....£19.99
 DMCZ Memory Wallet.....£15.99
 Filter Pocket.....£19.97
 Pixel Pack V1 Mem Wallet.....£9.99
 Pixel Pack V2 Mem Wallet.....£9.99
 S&F Light Belt 9.....£26.99
 Transporter Strap.....£24.99
 Speedster Strap.....£19.97
 Verbal Tech Shoulder Strap.....£29.99



thinkTANK photo
 In Ready "Before the Moment"

Modular Components

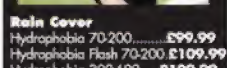
Lens Drop In.....£25.99
 Lens Changer 15.....£16.99
 Lens Changer 25.....£18.99
 Lens Changer 35.....£19.99
 Lens Changer 50.....£20.99
 Lens Changer 75 Pop Down.....£26.99
 Lens Changer 300.....£34.99
 Large Lens Drop In.....£29.99
 Speed Changer.....£36.99
 Whip it Out.....£32.99
 R U Thirsty!.....£17.99
 The Chimp Cage.....£29.99
 Lightening Fast.....£25.99
 Bum Bag.....£25.99

Skin Components

Skin 50.....£20.99
 Skin Chimp Cage.....£29.99
 Skin Double Wide.....£32.99
 Skin 75 Pop Down.....£26.99
 Skin Straps.....£25.99
 Skin Set.....£109.99

Tripped Case

Bazooka.....£42.99
 Humungous Bazooka.....£54.99



Rain Cover

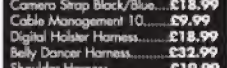
Hydrophobia 70-200.....£99.99
 Hydrophobia Flash 70-200.....£109.99
 Hydrophobia 300-600.....£109.99
 Remote Control 10.....£36.99
 Remote Control 20.....£43.99

Belt Packs

Speed Racer.....£109.99
 Speed Freak.....£89.99
 Speed Demon.....£71.99
 Pro Speed Belt V2.....£25.99
 Pixel Racing Harness V2.....£25.97
 Steroid Speed Belt V2.....£29.99
 Pro Speed Belt S.....£25.99
 Thin Skin Belt V2.....£18.99

Accessories

Camera Strap Black/ Grey.....£18.99
 Camera Support Straps.....£8.99
 Camera Strap Black/Blue.....£18.99
 Cable Management 10.....£9.99
 Digital Holster Harness.....£18.99
 Belly Dancer Harness.....£32.99
 Shoulder Harness.....£19.99
 Pixel Pocket Rocket.....£12.99
 Rotation 360°.....£184.99
 EPNSI.....£25.99
 ID Tag.....£18.99
 Cable Management 50.....£19.99
 EPC.....£25.99
 EPC-Mill.....£25.99
 EPN.....£29.99
 AS Low Dividers.....£28.99
 AS Low Dividers.....£42.99



Vests & Rain Covers

Jacobs Photo Vest L.....£49.99
 Donkie Photo Vest S-XL.....£119.99
 Donkie Photo Vest XL.....£129.99
 Jacobs Rain Cover S.....£19.99
 Jacobs Rain Cover M.....£24.99
 Jacobs Rain Cover L.....£29.99

HOLDALLS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055



Altra
 Quick access lid, cord storage, adjustable strap & divider.

Altra 140.....£19.99 **SAVE £5**
 when bought with any DSLR/DSC.

Apex 100AW Black/Blue.....£24.99
 Apex 110AW Black.....£27.99
 Apex 110AW Blue.....£27.99
 Apex 120AW Black.....£31.99
 Apex 140AW Black/Blue.....£34.99

Cirrus 120 Black.....£28.97
 Cirrus 120 Blue.....£28.97
 Cirrus 140 Black.....£33.99
 Cirrus TLZ 5 Black.....£22.99
 Cirrus TLZ 5 Blue.....£24.99
 Cirrus TLZ 15 Black.....£29.99
 Cirrus TLZ 25 Black.....£34.99

Classified
 Fast access bag with slim profile.

Classified 140AW Black/Sep.....£69.99
 Classified 160AW Black.....£84.99
 Classified 160AW Sepia.....£84.99
 Classified 200AW Black/Sep.....£99.99
 Classified 250AW Black/Sep.....£129.99

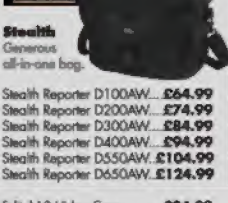


Magnum
 An essential toolbox for the pro photographer. Extra-portable, durable & flexible with a sturdy base offering sturdy & stable protection.

Magnum 400AW.....£159.99
 Magnum 650AW.....£199.99

Nova 140AW Black.....£34.99
 Nova 140AW Blue.....£24.97
 Nova 160AW Black.....£39.99
 Nova 170AW Black.....£44.99
 Nova 180AW Black.....£49.99
 Nova 180AW Blue.....£64.99
 Nova 190AW Black.....£59.99
 Nova 200AW Black.....£59.99

Rezo 110AW.....£18.99
 Rezo 120AW.....£24.99
 Rezo 140AW.....£34.99
 Rezo 160AW.....£34.99
 Rezo 170AW.....£39.99
 Rezo 180AW.....£44.99
 Rezo 190AW.....£49.99
 Rezo TLZ 10.....£21.99
 Rezo TLZ 20.....£27.99



Stealth
 Generous all-in-one bag.

Stealth Reporter D100AW.....£64.99
 Stealth Reporter D200AW.....£74.99
 Stealth Reporter D300AW.....£84.99
 Stealth Reporter D400AW.....£94.99
 Stealth Reporter D550AW.....£104.99
 Stealth Reporter D650AW.....£124.99

Edit 110 Video Case.....£24.99



Digital Case
 Includes ample pockets and a waterproof cover.

DC433 Digital Case.....£24.99
 DC435 Digital Case.....£24.99
 DC439 Digital Case.....£36.99
 DC445 Digital Case.....£39.99

CRUMPLER

Messenger Bags
 Fit DSLR & lenses into this snug shoulder bag. Features waterproof lining, adjustable strap & extra padding.

Messenger Boy 2500 Black.....£29.99
 Messenger Boy 3000 Black.....£34.99
 Messenger Boy 5500 Black.....£59.97
 Messenger Boy 5500 White.....£59.99

Billingham



British made bags made from waterproof canvas, with non-absorbent lining and seams that are bound with waterproof tops.

Hadley Pro Khaki/Tan.....£CALL
 Hadley Digital Khaki.....£CALL
 Hadley Small Black.....£CALL
 Hadley Small Khaki.....£CALL
 Hadley Large Black.....£CALL
 Hadley Large Khaki.....£CALL
 L2 Khaki.....£CALL
 S225 Khaki.....£CALL
 S335 Khaki.....£CALL
 S335 Black.....£CALL
 S445 Black or Khaki.....£CALL
 SP40 Shoulder Pad Black.....£CALL
 207 Shoulder Bag Black.....£CALL
 207 Shoulder Bag Khaki.....£CALL
 307 Shoulder Bag Khaki.....£CALL
 MBIL 11.4 Khaki Fibre/Nylon.....£CALL
 MBIL 12.8 Khaki Fibre/Nylon.....£CALL
 MBIL 12.8 Black Fibre/Nylon.....£CALL

TOPLOADERS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055



Toploader
 Holster-style bag with strap & belt loop for DSLR & lens.

Toploader Zoom 45AW.....£39.99
 Toploader Zoom 50AW.....£44.99
 Toploader Zoom 55AW.....£49.99
 Toploader Zoom Pro 65AW.....£69.99
 Toploader Zoom Pro 70AW.....£84.99
 Toploader Zoom Pro 75AW.....£74.99

TLZ1 Black.....£29.97
 TLZ1 Navy.....£39.97



Digital Holster
 For DSLRs, each features two vertical lenses to accommodate different size lenses.

Digital Holster 10.....£34.99
 Digital Holster 20.....£41.99
 Digital Holster 30.....£51.99
 Digital Holster 40.....£51.99
 Digital Holster 50.....£59.99



Digi Holster
 Added protection plus fast & easy access when you need it.

DH-421 Digi Holster S.....£24.97
 DH-423 Digi Holster M.....£29.99
 DH-425 Digi Holster L.....£34.997

POUCHES



Apex
 Inc. All weather cover.

Apex 5AW Blue.....£6.99
 Apex 10AW Black/Blue.....£19.99
 Apex 20AW Black.....£19.99
 Apex 20AW Blue.....£19.99
 Apex PV AW Blue.....£19.99
 Apex PV AW Black.....£19.97

Napoli 5 Black.....£10.99
 Napoli 10 Black.....£24.99
 Napoli 20 Black.....£27.99
 Napoli 30 Black.....£16.99

NEW!

Portofino 10 Black/Red/Ivory.....£21.99
 Portofino 20 Black/Red/Ivory.....£24.99

Rezo 10.....£13.99
 Rezo 20.....£15.99
 Rezo 30.....£24.99
 Rezo 40.....£13.99
 Rezo 50.....£24.99

Sliptack Pouch 10.....£21.99
 Sliptack Pouch 30.....£24.99
 Sliptack Pouch 60AW.....£25.99



Tasco
 Neoprene fabric with clasp opening.

Tasco 10 Blue/Red.....£5.99
 Tasco 20 Blue.....£5.99

CRUMPLER

Messenger Boy 55 Mahogany or White.....£6.99

Messenger Boy 55 Black.....£13.99
 Messenger Boy 55 Green.....£9.99
 Messenger Boy 80 Mahogany.....£9.99
 Messenger Boy 80 Green/White.....£9.99

PP70 & Strap Black/Red.....£15.99

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Write to us at: Jacobs Digital
Jacobs House, Meridian East, Meridian Business Park, Leics. LE19 1WZ

Canon

DIGI COMPACTS

Powershot A495.....£99.99
Ibus 105.....£149.00
Ibus 130.....£199.00
Ibus 210.....£348.99
Powershot SX20IS.....£299.00

Powershot D10.....£249.00
Powershot SX11S.....£399.00



Canon P/shot SX120IS

£179.00
Megapixels.....10.0
Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●●●●●



Canon P/shot SX210IS

£299.00
Megapixels.....14.1
Optical Zoom.....14x
LCD Screen.....3-inch
Colours: ●●●●●

Canon Powershot S90

• 10.0 Megapixels
• 3.8x Optical Zoom
• Image Stabiliser
• ISO 3200
• RAW Shooting
• 3" LCD Screen
• Face Detection
• VGA Movies



£329.00

Canon Powershot G11

• 10.0 Megapixels
• 5x Optical Zoom
• Image Stabiliser
• ISO 12800
• RAW Shooting
• 28mm Wide-angle
• 2.8" Vari-angle LCD Screen
• Dual Anti Noise System



£429.00

Panasonic

DIGI COMPACT CAMERAS

Lumix FP1.....£139.00
Lumix FS10.....£129.99
Lumix FS11.....£149.00
Lumix FS30.....£169.00
Lumix TZ8.....£209.00
INC. £20 CASHBACK ENDS 31/8/10
Lumix FZ38.....£249.99
Lumix FT2.....£329.00



Panasonic Lumix FP3

£169.00
Megapixels.....14.1
Optical Zoom.....4x
LCD Screen.....3-inch
Colours: ●●●●●

Panasonic Lumix TZ6 Black

• 10.1 Megapixels
• 12x Optical Zoom
• 2.7" LCD
• Face Detection
• Intelligent Auto mode
• 40MB Internal Memory



£179.99



Panasonic Lumix ZX3

£249.00
Megapixels.....14.1
Optical Zoom.....8x
LCD Screen.....2.7-inch
Colours: ●●●●●



Panasonic Lumix TZ10

£249.99*
Megapixels.....14.1
Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours: ●●●●●



Panasonic Lumix LX3

£349.00
Megapixels.....10.1
Optical Zoom.....2.5x
LCD Screen.....3-inch
Colours: ●●●●●

FUJIFILM

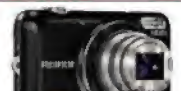
DIGI COMPACT CAMERAS

Finepix AV100
12MP, 3x Op Zoom.....£69.00
Finepix JX200
12MP, 5x Op Zoom.....£109.00
Finepix Z70
12MP, 5x Op Zoom.....£99.99
Finepix S1600
12MP, 15x Op Zoom.....£149.00



Fuji Finepix XP10

£129.99
Megapixels.....12.2
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●●●●●



Fuji Finepix JZ500

£179.00
Megapixels.....14.1
Optical Zoom.....10x
LCD Screen.....2.7-inch
Colours: ●●●●●



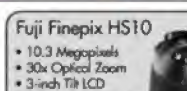
Fuji Finepix F80EXR

£179.99
Megapixels.....12.0
Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●●●●●



Fuji Finepix S2500HD

£179.99
Megapixels.....12.2
Optical Zoom.....18x
LCD Screen.....3-inch
Colours: ●●●●●



Fuji Finepix HS10

£399.00
• 10.3 Megapixels
• 30x Optical Zoom
• 3-inch Tilt LCD
• Full HD Movie Mode
• Triple Image Stabiliser
• Electronic Viewfinder
• Motion Panorama
• Motion Remover

Nikon

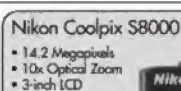
DIGI COMPACT CAMERAS

Coolpix L21.....£69.99
Coolpix L22.....£69.00
Coolpix L110.....£179.00
Coolpix P100.....£309.99



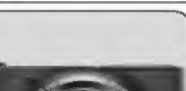
Nikon Coolpix S3000

£99.00
Megapixels.....12.0
Optical Zoom.....4x
LCD Screen.....2.7-inch
Colours: ●●●●●



Nikon Coolpix S8000

£229.99
• 14.2 Megapixels
• 10x Optical Zoom
• 3-inch LCD
• 720p HD Movie
• ISO 3200
• Vibration Reduction
• Smart Portrait System
• Advanced Flash Control



Nikon Coolpix S8000

£229.99



Nikon Coolpix S8000

£229.99



Olympus Mju 3000

£149.99
Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ●●●●●



SONY COMPACT CAMERAS

AVAILABLE IN STORE ONLY
DSC-W350.....£149.99
DSC-W380.....£189.99
DSC-H55.....£199.99
DSC-HX5.....£279.99
DSC-HX1.....£349.00



Pentax 110

£129.99
Megapixels.....12.1
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●●●●●



Leica X1

£1395.00
Megapixels.....12.2
Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours: ●●●●●



Leica X1

£1395.00



SanDisk MEMORY CARDS & READERS

CompactFlash Ultra
8GB Ultra II.....£39.99
4GB Extreme II.....£35.97
8GB 60Mbps.....£68.99
16GB 60Mbps.....£108.99
32GB 60Mbps.....£88.99

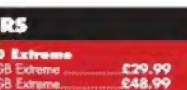
Extreme Pro
16GB.....£178.99
32GB.....£298.99
64GB.....£548.99
2010 TIPA AWARD WINNER



SanDisk MEMORY CARDS & READERS

SD Standard Speed
2GB 20x speed.....£9.99
4GB SDHC.....£14.99
8GB SDHC.....£19.99

SD Ultra
4GB SDHC.....£18.99
8GB SDHC.....£28.99
16GB SDHC.....£54.99
32GB SDHC.....£98.99
64GB SDHC.....£229.99



SanDisk MEMORY CARDS & READERS

SD Extreme
4GB Extreme.....£29.99
8GB Extreme.....£48.99
16GB Extreme.....£88.99
32GB Ext. 30Mbps.....£204.99

SD Micro
4GB Micro SDHC.....£7.99
8GB Micro SDHC.....£13.99
16GB Micro SDHC.....£23.99

SD Ultra Video HD
4GB Ultra Video HD.....£14.99
8GB Ultra Video HD.....£24.99
16GB Ultra II Vid. HD.....£49.97



SanDisk MEMORY CARDS & READERS

Memory Stick Pro Duo
2GB Pro Duo.....£18.99
4GB Pro Duo.....£23.99
8GB Pro Duo.....£39.99

M/Stick Ultra Video HD
4GB Ultra Video HD.....£35.99
16GB Ultra Video HD.....£102.99

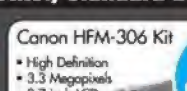
Memory Card Readers
Imaginate all-in-one.....£29.99
Imaginate Multicard.....£19.99

CAMCORDERS - Pocket, Standard Definition & High Definition

Canon

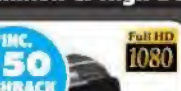
CAMCORDERS

FS-306 Value-up kit
inc. 4GB SDHC card & Case.
INC. £30 CASHBACK ENDS 31/7/10.....£199.99*
HFR-106 Value-up kit
inc. 4GB card, Case & Lead
INC. £30 CASHBACK ENDS 31/7/10.....£369.99*



Canon HFM-306 Kit

£579.99*
• High Definition
• 3.3 Megapixels
• 2.7-inch LCD
• HD Video Lens
• Inc. 4GB SDHC Card & Case



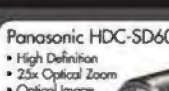
Panasonic SDR-S508

£199.99
SDHC Camcorder
INC. 3 YR WARRANTY ENDS 31/7/10



Panasonic SDR-S508

£199.99
SDHC Camcorder
INC. 3 YR WARRANTY ENDS 31/7/10



Panasonic HDC-SD608

£399.99
• High Definition
• 25x Optical Zoom
• Optical Image Stabiliser
• SDHC Card



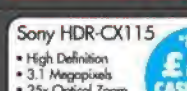
Panasonic HDC-HS60

£549.99
Type.....High Definition
Hard Drive.....120GB
Optical Zoom.....25x
Memory Card.....SDHC

SONY

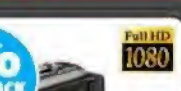
CAMCORDERS

Bloogie MHS-PM5
HD Pocket.....£169.99
DCR-SX333 Blue.....£219.99
DCR-SR58.....£299.99
HDR-XR155 HD & 120GB
INC. £30 CASHBACK ENDS 6/9/10.....£479.99*



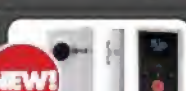
Sony HDR-CX115

£379.99*
• High Definition
• 3.1 Megapixels
• 25x Optical Zoom
• 2.7-inch LCD
• Image Stabiliser
• SDHC Card



JVC Flip Mino 2 HD

£169.99
Type.....HD Pocket
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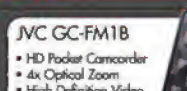
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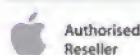
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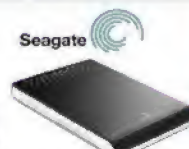


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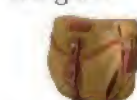
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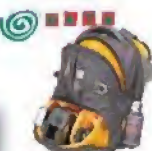


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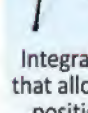
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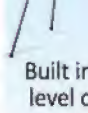
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Tamrac Velocity 10X Sling

Large enough to hold two bodies with lenses attached. Inside the main compartment, the camera with lens is suspended on 2 vertical, foam-padded dividers that are internally reinforced with rigid plastic. The bag can be carried comfortably like a backpack, but when swung around to the front, the secure zippered Quick Flip Top opens away from the body for fast and convenient access to camera gear.

Velocity 10X **SAVE £4** **£37.95**

Velocity 5X Hip Pack **SAVE £19** **£36.95**

Velocity 6X **SAVE £8** **£24.95**

Velocity 7X **SAVE £1** **£37.95**

Velocity 8X **SAVE £3** **£40.95**

Velocity 9X **SAVE £3** **£45.95**

Tamrac Adventure 75 Black/Rust

Lightweight, high-mobility pack providing foam-padded protection and quick access to multiple SLRs, lenses, accessories and flash. The interior lid features the patented memory & battery management system™. Windproof Mesh™ pockets organize film, filters and other small accessories. The QuickGrip™ system holds a tripod centered & balanced on the pack. A comfortable, foam-padded harness and adjustable waist strap provide carrying comfort. Other features include: LockDown™ Rain Flap for weather protection, front pocket holds a light jacket/accessories & an EasyGrip™ carry handle.

Adventure 75 Black/Rust **£49.97**

Adventure 75 Black **£59.97**

Adventure 6 **£34.97**

Adventure 7 **£49.95**

Adventure 9 **£74.97**

Adventure 10 **£99.97**

Tamrac Expedition 6X

Medium size bag offering foam padded protection and quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital or film SLRs, 3-6 lenses, and a flash. The camera with a long zoom lens attached lays on two vertical, foam-padded dividers internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. Two Windproof-Mesh™ pockets inside the front flap visibly organize filters, film and other accessories. A plastic, foam-padded platform in the bottom provides shock protection while a LockDown™ rain flap protects the zipper from the elements.

Expedition 6X **£89.95**

Expedition 4X **SAVE £60** **£59.97**

Expedition 5X **£79.95**

Expedition 7X **£125.95**

Expedition 8X **£148.95**

Expedition 9X **SAVE £95** **£164.97**

Tamrac Explorer 400

Designed to hold and protect a DSLR with a 5" (12.7cm) lens attached, an additional lens or two plus a flash. Accessories can be held in the front and side pocket. It is also supplied with a removable rain cover incase you get caught out in bad weather. There is an EasyGrip™ carrying handle and BioCurve™ shoulder strap to make transporting your camera easy.

Explorer 400 **£39.90**

Explorer 100 **SAVE £22** **£32.90**

Explorer 200 **SAVE £22** **£37.90**

Kata 3N1-20 Backpack

This unique bag provides ultimate freedom and allows for three carrying options in one while morphing from sling to backpack and back again fast and easy. By use of its quick release buckles, in a sling position, it easily swings around from back to front to achieve quick draw access to your main camera and backup lenses. In backpack position and "X" position you can comfortably carry your equipment for long distances. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

3N1-20 Backpack **£71.95**

3N1-10 Backpack **SAVE £16** **£63.95**

3N1-11 Backpack **SAVE £35** **£84.95**

3N1-30 Backpack **SAVE £26** **£88.95**

3N1-22 Backpack **SAVE £40** **£99.95**

3N1-33 Backpack **SAVE £40** **£119.95**

Billingham f Stop Bags Offer

Embody a unique combination of tradition and innovation - the hallmark of a Billingham camera bag. The latest addition to the range has been designed for those occasions when you want to travel light - but without compromise. The f/stop bags provide you with the level of protection, style and craftsmanship you'd expect from a Billingham, but in compact form that allows you to adapt them - inside and out, to suit your specific needs. These surprisingly spacious bags are ideally suited for modern digital or film equipment - from compacts to SLRs - even with their lenses attached. Naturally, the f/stop bags provide the same high levels of protection, courtesy of a 25mm thick reinforced foam base and wrap-around side padding.

GENUINE U.K. STOCK.

f2.8 Shoulder Bag **SAVE £41** **£109.00**

f1.4 Shoulder Bag **SAVE £41** **£119.00**

Thinktank Digital Holster 50

Features two vertical lengths to accommodate different sizes of lenses and heads, both reversed and in position ready to shoot. Body dimensions: 7.25 x 6" with side zipper pockets for batteries & cards. Inside LCD pad protects back of SLR.

Digital Holster 50 **£54.95**

Digital Holster 10 **£31.99**

Digital Holster 20 **£38.99**

Digital Holster 30 **£48.99**

Digital Holster 40 **£48.99**

Thinktank Retrospective 30

Created for professional photographers who want to blend in with the crowd and remain inconspicuous in any situation. Carries a pro size DSLR with up to a 70-200 f2.8 lens (hood removed). Front pockets hold pro size camera bodies (without lenses attached). Organizer pocket built into main compartment for pens, note pad, batteries, etc. Seam sealed rain cover included for protection. Soft, adjustable shoulder strap with cushioned non-slip pad. Hook and Loop "Sound Silencers" on the front flap eliminate noise while opening the bag. Side pockets and side webbing loops for additional accessories. Clear business card holder & removable carrying handle. Black or Pinestone.

Retrospective 30 **£145.00**

Retrospective 10 **£120.00**

Retrospective 20 **£128.00**

Retrospective Lens Changer 2 **£79.99**

Retrospective Lens Changer 3 **£96.00**

Lowepro Fastpack Black

Go all day with the lightweight, comfortable Fastpack backpacks. With a wide range of sizes, they protect your digital, and pro-digital SLRs as well as wilderness notebooks while providing generous storage for personal gear. Side-entry compartments give quick access to equipment and accessories, even while you're on the move. Customize the main compartment with adjustable dividers.

Fastpack 100 **£29.90**

Fastpack 200 **£34.90**

Fastpack 250 **LIMITED STOCKS £45.90**

Fastpack 350 **£49.90**

Lowepro Flipside 400AW Green

Designed to provide extra security, its unique back-entry compartment provides easy access to camera gear when setting up (keeping the harness off the ground and clean), plus extra security when on the move. The main compartment has room to protect a professional DSLR with upto 300mm zoom lens attached, plus multiple accessories. Additional features include a roomy front pocket with space for personal gear, hideaway tripod holder, SlipLock™ attachment loops, memory card pockets, and built-in All Weather Cover™.

Flipside 400 **LIMITED STOCKS £66.90**

Lowepro Vertex 200AW

A premium backpack for the serious adventure photographer or sports photojournalist. Rugged, construction with water-resistant zippers and a seam-sealed AW cover protect gear while providing users with a bag that conforms to a variety of body types with an adjustable harness system. Holds a pro digital SLR, and includes a lightweight harness and 8 adjustment points for maximum comfort. Two front accessory panels centralize all your digital accessories for quick access.

Vertex 200AW **LIMITED STOCKS £114.00**

Manfrotto 190XPROB

Makes the patented horizontal center column feature even easier to use. Now, by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself. The ergonomics of the leg angle release mechanism and the quick action leg locks are easy to use. Comes with a built in bubble spirit level to make camera alignment quick and easy.

190XPROB Tripod **£104.85**

PLUS claim £20 Cash-Back from Manfrotto - 190XPROB £84.85 AFTER Cash-Back

Manfrotto Monopod Offer

Until 31st July 2010, buy any of these Manfrotto monopods and receive a 234 head absolutely FREE!!

3348 **£60.95**

6798 **£34.95**

6808 **£43.95**

6818 **£49.95**

6828 **£79.95**

6858 **£129.95**

Or buy either of these monopods and receive a 234RC head absolutely FREE!!

694CX **FREE 234RC head £117.00**

695CX **with each monopod £134.95**

Slik Mini Pro III Tripod

Supplied with a compact ballhead which allows the camera to be adjusted to almost any angle. This tripod can be used as a chest brace - excellent in tight spots where a full size tripod would be unsuitable. A small suction cup on the bottom of the centre column allows it to be securely positioned on smooth surfaces (such as the roof of a car) making it even more versatile for travel photography. Suitable for all cameras from compact through to medium sized SLRs.

Mini Pro III Tripod **£18.95**

Slik Sprint Pro II GM Tripod

This tripod makes setting up simple and secure with fast, easy to use SLK speed release leg locks, gearless centre column for fast height adjustments, and 3 position adjustable angle legs for easy set up on uneven ground or steps. The leg angles can also be used to lower the tripod. When used with the built-in short center column, (the included centre column unscrews into two pieces) the camera is just 6.4 inches off the ground for extremely low angle or macro photography.

Sprint Pro II GM **£62.95**

Sprint Mini II GM **SAVE £30** **£34.95**

Velbon GEO Series Tripods

Use a unique Carbon-Fibre & Basalt composite material which gives the legs added strength and rigidity. They feature Spiral-Etched surfaces for smooth, fast extension as well as unique Lever-Locking leg sections. Each leg is fitted with an adjustable flip, rubber or spike options. Also unique is Velbon's new centre column Quick-Release lever which allows fast adjustment of column height. The two-section centre column can be split for low-angle use in macro photography etc. Supplied with a multi-purpose leg pouchette, which can be used for comfortable shoulder carrying & as a stone bag.

GEO E540 (shown) **£185.00**

GEO E430 **£142.95**

GEO E440L **£159.95**

GEO E530 **£169.95**

GEO E540L **£189.95**

GEO E630 **£209.95**

GEO E640 **£219.95**

GEO E640L **£209.95**

'L' in the tripod description indicates a 'longer' extended maximum height

Velbon Ultra Luxi L Tripod

Material used is mainly aluminium, making it lightweight and giving it a contemporary look. It uses simple twist locks on the legs for quick and easy use. The centre column is split allowing for low down photography. Features a PHD-41Q three way head which has three bubble levels and a quick release system. Also a free carrying bag is included.

Ultra Luxi L **MORRIS SAVE YOU £37** **£78.97**

Ultra Luxi M **MORRIS SAVE YOU £42** **£61.97**

Ultra Maxi L **MORRIS SAVE YOU £45** **£59.97**

Ultra Maxi M **MORRIS SAVE YOU £32** **£61.97**

Pantone huey Pro

huey PRO combines the innovative form and ease of use of the award-winning PANTONE huey with increased levels of functionality. In addition to automated calibration, the huey PRO offers users greater control over brightness and contrast, with separate menu choices for the selection of gamma and white point settings. Another key feature of the huey PRO is multiple monitor support.

huey Pro **£299.95**

huey **SAVE £141** **£59.90**

X-Rite eye-One Display 2

A powerful, sophisticated solution that provides consistent and predictable colour, using Eye-One Match 3.6 software. Ideal for photographers, creative directors, publishers, and designers working in ad agencies and corporations, the Eye-One Display calibrates and profiles both LCD and CRT displays. Connected and powered through USB, the Eye-One Display can be used at multiple workstations - no additional licensing fee is required.

eye-one Display 2 **£129.95**

X-Rite eye-One Display LT

Fast, accurate monitor calibration. A user friendly LCD, CRT and laptop monitor calibration solution combining simplified, user friendly software with the industry standard 11 colorimeter. Utilises an easy to use wizard interface, pre-defined monitor gamma and white point settings, making the monitor calibration process as simple as possible. Also features an ambient light measurement head, which allows you to assess the brightness of your work area.

eye-one Display LT **£87.95**

X-Rite Colour Checker Passport

A must have for any serious photographer and offers the first stand alone camera DING profiling and RAW workflow solution for use with any RAW file editor. Consists of three photographic targets, in one pocket sized protective case and camera calibration software on DVD, making it ideal for all types of work, providing effortless colour control and creative versatility.

Colour Checker Passport **£79.00**

Datacolour Spyder 3 Elite

You can rely on consistent and accurate color throughout your studio and digital workflow with the Datacolor Spyder3 Elite. It is the only colorimeter available on the market offering a seven detector color engine, with an aperture several times larger than other devices, thereby increasing its light sensitivity by 400 percent for increased accuracy & performance. This ensures consistent color on all LCD, CRT, laptop and front projector displays.

Spyder 3 Elite **£123.90**

Spyder 3 Express **MORRIS SAVE YOU £41** **£63.95**

Spyder 3 Pro **MORRIS SAVE YOU £301** **£89.95**

Spyder 3 Studio SR **MORRIS SAVE YOU £221** **£379.95**

ColorMunki Photo

The essential all-in-one colour control solution for photographers, combining speed, accuracy and a uniquely simplified approach in a convenient and portable package. ColorMunki Photo is the first solution in its price range that actually reads spectral data rather than purely emulating it, offering accurate monitor to print matching, easy yet advanced monitor profiling and super-fast RGB and CMYK printer profiling.

ColorMunki Photo **£299.95**

Optech Camera Straps

NEW!! For those busy photographers who always need a camera safely to hand.

Optech Grip Strap **£28.95**

The ideal comfort strap designed for large, heavy camera equipment. Patented internal control stretch system.

Optech Super Classic **£15.95**

Patented weight reduction system makes the PRO STRAP™ absolutely essential for prolonged use of heavy camera equipment.

Optech Pro **£14.95**

The slim design and easy-to-use connection system make this a comfortable, functional strap for most cameras.

Optech EZ **£10.99**

Country Innovation Venture Waistcoat

Developed after feedback from Bill Oddie, the end result proved so successful that it has remained in its original format. 13 pockets, including an internal mobile pocket, and larger lower pockets. Shoulder panels are now lightly padded for comfort and there is a tab on the back of the neck to keep binocular straps in place and a key tab inside the lower left security pocket. Available in Green & Stone/stone.

Venture/Lady Venture Waistcoat **£65.00**

Slowaway Trousers **£25.00**

Falcon Trousers **£85.00**

Stealth Gear NEW Jacket/Vest

Features many pockets including two expandable floating lens pockets that allow backpack waist straps to go behind, and have removable anti shock padding. The arms now zip off to form a summer vest, now padding to shoulders with anti-slip camera strap grips on both sides, two way zippers added for ventilation & crouching, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. Comes with a large rear pocket, comfort mesh lining, under-arm vents and zipped side panels to allow easy movement. The jackets outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water & unwashed stains with TPU lamination in more than 8033mm waterproofing. 5826g/m2/24hrs breathability.

Stealth Extreme Jacket/Vest **£229.99**

Stealth Extreme Smock NEW **£199.99**

Stealth Extreme Trousers NEW **£89.99**

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Hoya UV-Circular Polariser

A revolutionary hybrid design combining the effect of two different filters in one ring. This UV filter eliminates ultraviolet rays to remove haze from outdoor shots and the circular polarizer removes reflections and increases color saturation, without affecting the overall color balance. Fitted in a slim rotating 58mm ring, it will be invaluable to landscape and other photographers who need to avoid vignetting with wide angle lenses.

49mm	£28.99	52mm	£36.99
52mm	£30.99	72mm	£44.99
55mm	£31.99	77mm	£49.99
58mm	£33.99	82mm	£49.99

Visible Dust SL724 & Loupe

The bright LED of Arctic Butterfly® 724 makes locating dust an easier task. The DC rotary engine has been modified to deliver an RPM that generates the optimal centrifugal forces enabling speedy dust rejection while increasing the charge of the fibers. The loupe has 7x magnification and six super bright LEDs with vari-angled orientation to help locate even the smallest of dust particles.

SL724 & 7x Loupe **£99.95**



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- Magnesium alloy body with environmental protection
- 8fps shooting
- 100% Viewfinder
- Dual "DIGIC 4"
- Full HD movie

Understanding
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11th August
or
9th September

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- 10.1 MP CMOS sensor
- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price £319.99
EOS 1000D + 18-55mm **£369.99**
1000D + 18-55 + 75-300 **£489.99**

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Canon EOS 500D

- 15.1 MP CMOS sensor
- 3.4fps up to 170 JPEGs
- 3.0" LCD with Live View
- Full HD (1080p) movies
- Compact & lightweight

Body Price £519.99
500D + 18-55mm IS **£589.99**
500D + 18-55 + 55-200 IS **£769.98**

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Canon EOS 50D

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- 6.3 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price £668.00
EOS 50D + 17-85mm IS **£999.99**
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28mm f/2.8	£174.99	500mm f/4.0L USM IS	£5,599.99	24-105mm IS (White Box)	£799.99
35mm f/1.4L USM	£1,174.99	600mm f/4.0L USM IS	£7,348.00	28-135mm f/3.5-5.6 USM IS	£389.99
35mm f/2.0	£217.99	800mm f/5.6L IS USM	£10,198.00	28-300mm f/3.5-5.6L IS USM	£2,249.99
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100mm f/2.8L Macro IS USM	£789.00	EF-S 17-85mm f/4.0-5.6 IS USM	£379.99	100-300mm f/4.5-5.6 USM	£299.99
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13th August

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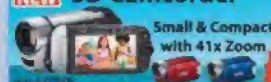
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WFT-E4 Mark II (EOS 5D Mk II)	TC-80N3 (500, 5D, 1D III 1Ds III)	DCC-95 Soft Case (S2 IS/S3 IS)
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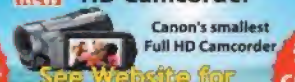


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Wednesday 11th August 2010

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A powerful and versatile SLR camera that delivers superb still images & high definition D-Movie clips with sound.

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- AF-S 16-35mm f/4 G ED VR £879.00
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- AF-D 24-85mm f/2.8-4 £318.99
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- AF-S 28-300mm f/3.5-6.3G IF ED VR £1,627.99
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- Dust Reduction System

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- 2.7" LCD Screen
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Small body & innovative features

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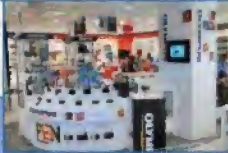
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Panasonic

Understanding
Your Lumix G1
28th July
or
15th September



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	X
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit only £349.99*
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Panasonic DMC-GF1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

£30 Cashback
Panasonic

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Available in Black, Red or Silver

DMC-G1 - Stunning price and feature combination DMC-G2 - Excellent features at a premium price DMC-G10 - Smaller feature set, great price

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Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

£30 Cashback if purchased in store before 31.08.2010

Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

Up to £50 Cashback if purchased in store before 31.08.2010

Panasonic DMC-FZ38



Megapixels	10.1
Optical Zoom	18x
LCD Screen	2.7"
HD Video	✓
I.S	✓
Card Type	SD

In stock at only £264.99
FZ-38 + 4GB SD Card £278.99

Panasonic DMC-TZ10



Megapixels	12.1
Optical Zoom	12x
LCD Screen	3.0"
HD Video	✓
I.S	✓
Card Type	SD

In stock at only £299.99
TZ-10 + 4GB SD Card £312.99

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Panasonic Lumix DMC-FP3

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NEX-3



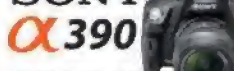
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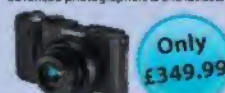
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EX1

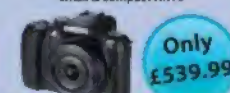
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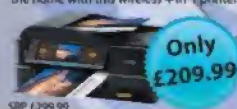
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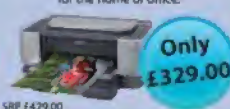
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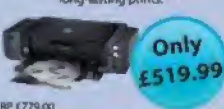
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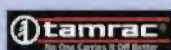
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EPSON

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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
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T009 Colour	£24.99 65ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T027 Colour	£22.99 45ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C62, CX3200
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T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	Photo 700, 750
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	Photo 950, 960
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T0591/2/3, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
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T0611 Black	£6.99 6ml	£4.99 21ml, 3 for £13.99	
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P-Type Filter System	
The P-Type square/rectangular filter system consists of three parts:	
1) An adapter ring that screws onto the front of your lens	
2) A filter holder clips onto the ring	
3) One or more P-Type (84mm wide) filters	

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P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£34.99

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A smooth cushioned filter wallet, to protect and store up to 6 P-Type filters	£9.99

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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	£45.99

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P-Type Neutral Density Filter Kit	
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P-Type Neutral Density Filter Kit	
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SQUARE FILTERS

P-Type Filter System
The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

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52mm Adapter Ring	£4.99
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77mm Adapter Ring	£4.99
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P-Type Holders	
Holder Standard	£5.99
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Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	

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8-16 F4.5/5.6 DC HSM	£639.99
10 F2.8 EX DC	£499.99
10-20 F3.5 EX DC HSM	£449.99
10-20 F4.5/5.6 EX DC CAF/NAF	£399.99
12-24 F4.5/5.6 EX DG	£679.99
15 F2.8 EX DG Sony	£449.99
17-50 F2.8 EX DC OS HSM	£649.99
17-70 F2.8/4.5 DC OS	£329.99
17-70 F2.8/4.5 DC	£279.99
18-50 F2.8 EX DC Mac	£319.99
18-50 F2.8/4.5 OS	£199.99

18-125 F3.8/5.6 OS DC	£269.99
18-200 F3.5/6.3 DC OS	£289.99
18-250 F3.5/6.3 DC OS	£399.99
24-70 F2.8 EX IF DG HSM	£649.99
24-70 F2.8 EX DG	£449.99
30 F1.4 EX DC HSM	£399.99
50 F1.4 EX DG	£379.99
50 F2.8 EX DG macro	£244.99
50-150 F2.8 EX DC II	£569.99
50-200 DC OS HSMCAF/NAF	£1149.99
50-500 F4/5.6 OS HSM	£1189.99
50-500 F4/6.3 EX DG CAF	£749.99
50 F2.8 EX DG macro	£389.99
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70-300 F4/5.6 DG OS	£275.99
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85 F1.4 EX DG	£799.99
105 F2.8 EX DG macro	£389.99
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300-800 F5.6 EX DG	£5999.99
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1.4x EX DG	£219.99
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EM-140 DG macro flash	£329.99

SIGMA EX DG FILTERS

SIZE	UV	Circ Pol
40mm	£17	£38
52mm	£17	£40
55mm	£20	£49
58mm	£30	£50
62mm	£35	£55
67mm	£40	£59
72mm	£49	£95
77mm	£50	£99
82mm	£49	£123
86mm	£99	£132
95mm	£85	£125
105mm	£119	£165

HOYA Filters

	UV/Sky	Pro1 D	Circ Pol	Pro1 D
		UV		Circ Pol
49mm	£14		£36	
52mm	£16	£34	£37	£68
55mm	£17	£36	£40	£70
58mm	£19	£38	£47	£80
62mm	£24	£44	£62	£85
67mm	£30	£49	£67	£94
72mm	£39	£55	£72	£114
77mm	£47	£59	£79	£132
82mm	£66	£69	£110	£149
86mm	£85		£149	£180
95mm	£85			

HOYA 95mm Linear Polariser £99

HOYA

	Pro1 D	Intra Red	G.O.R.Y
	Protector		81A/B/C
58mm		£39	£16
62mm	£38	£49	£19
67mm	£42	£59	£24
72mm	£45	£69	£28
77mm	£49	£89	£30

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75mm F2.8. E++ £119
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43000mm F6940000. E++ £119
43000mm F6940000 PE. E++ £119
43200mm F7000000. E++ £119
43200mm F7000000 PE. E++ £119
43400mm F7060000. E++ £119
43400mm F7060000 PE. E++ £119
43600mm F7120000. E++ £119
43600mm F7120000 PE. E++ £119
43800mm F7180000. E++ £119
43800mm F7180000 PE. E++ £119
44000mm F7240000. E++ £119
44000mm F7240000 PE. E++ £119
44200mm F7300000. E++ £119
44200mm F7300000 PE. E++ £119
44400mm F7360000. E++ £119
44400mm F7360000 PE. E++ £119
44600mm F7420000. E++ £119
44600mm F7420000 PE. E++ £119
44800mm F7480000. E++ £119
44800mm F7480000 PE. E++ £119
45000mm F7540000. E++ £119
45000mm F7540000 PE. E++ £119
45200mm F7600000. E++ £119
45200mm F7600000 PE. E++ £119
45400mm F7660000. E++ £119
45400mm F7660000 PE. E++ £119
45600mm F7720000. E++ £119
45600mm F7720000 PE. E++ £119
45800mm F7780000. E++ £119
45800mm F7780000 PE. E++ £119
46000mm F7840000. E++ £119
46000mm F7840000 PE. E++ £119
46200mm F7900000. E++ £119
46200mm F7900000 PE. E++ £119
46400mm F7960000. E++ £119
46400mm F7960000 PE. E++ £119
46600mm F8020000. E++ £119
46600mm F8020000 PE. E++ £119
46800mm F8080000. E++ £119
46800mm F8080000 PE. E++ £119
47000mm F8140000. E++ £119
47000mm F8140000 PE. E++ £119
47200mm F8200000. E++ £119
47200mm F8200000 PE. E++ £119
47400mm F8260000. E++ £119
47400mm F8260000 PE. E++ £119
47600mm F8320000. E++ £119
47600mm F8320000 PE. E++ £119
47800mm F8380000. E++ £119
47800mm F8380000 PE. E++ £119
48000mm F8440000. E++ £119
48000mm F8440000 PE. E++ £119
48200mm F8500000. E++ £119
48200mm F8500000 PE. E++ £119
48400mm F8560000. E++ £119
48400mm F8560000 PE. E++ £119
48600mm F8620000. E++ £119
48600mm F8620000 PE. E++ £119
48800mm F8680000. E++ £119
48800mm F8680000 PE. E++ £119
49000mm F8740000. E++ £119
49000mm F8740000 PE. E++ £119
49200mm F8800000. E++ £119
49200mm F8800000 PE. E++ £119

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50mm F1.4 AI E+ £125
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50mm F2 Non AI E+ £59
55mm F2.8 AIS Micro As Seen / E+ £79-£149
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135mm F2.8 AIS As Seen £35
135mm F2.8 AI Unused £250
135mm F2.8 Non AI As Seen / E+ £45-£59
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200mm F4 SMC E+/E+ £299-£349
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OM1N Chrome Body Only E+ £79
OM40 Black Body Only E+/E+ £49-£79
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28mm F3.5 Zuko E+ £25-£55
35mm F2.8 Zuko Shift E+/E+ £249-£279
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150mm F4 PQ E+ £349-£350
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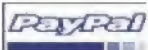


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MAMIYA 35

28mm f2.8 Haninex NC1000 Fit £20
28mm f2.8 Sekor CS + Case £39
50mm f1.7 Sekor for NC1000 £20
70-210mm f4/5.6 B+H ZE Fit £34
135mm f2.8 Sekor CS Bayonet MC £40
135mm f2.8 Sekor CS - As Seen £25
200mm f3.5 Sekor ES NC1000 £69

MINOLTA

24mm f2.8 Sigma MF/MD Fit £69
28mm f2.5 Vivitar SRT Lens £29
28mm f2.8 Tokina MD £39
28mm f2.8 Tamron Auto SRT Fit £39
28mm f2.8 Celtic Minolta MD Fit £39
200mm f3.5 Minolta Rokkor MC W SG Lens £39
28mm f3.5 Minolta Rokkor MC W Lens £49
28mm f2.8 Sigma MD £39
28mm f2.8 Sigma XQ MD fit £49
28-70mm f3.5/4.5 Minolta MD £55
28-80mm f3.5/4.5 MD Fit £40
28-85mm f3.5/4.5 Minolta MD £129
28-105mm f3.5/4.5 Vivitar MD £69
28-200mm f3.5/4.5 Vivitar MD £59
35mm f2.8 Vivitar SRT £30
35mm f2.8 Tamron Auto SRT Fit £39
35-70mm f3.5 Minolta MD £99
35-105mm f3.5 Haninex Minolta MC Lens £69
35-105mm f3.5 Vivitar MD £49
35-200mm f4/5.6 Tokina MD £89
50mm f1.4 Minolta MC Rokkor PK £153662 £59
50mm f1.4 Minolta MD £79
50mm f1.7 MC Lens Rokkor PF £29
58mm f1.4 Minolta MC Rokkor PF SRT coupled *5543961 £69
50mm f3.5 MD Macro + 1:1 Tube £179
60-200mm f4/5.6 MD Fit £49
70-210mm f4/5.6 Centon MD £39
70-210mm Tokina MD Fit Lens £55
70-210mm f4.5 Vivitar Macro MD £49
70-210mm f4.5 Haninex As Seen £45
70-210mm f4.5 MD Lens £99
70-250mm Sigma MD Fit £59
75-200mm f4.5 Minolta MD £69
75-280mm f4.5 SRT Fit Vivitar £59
75-300mm f4.5/5.6 Sigma MDE59 £49
80-200mm f4.5 Danubio MD £47
80-200mm f4.5 Hoya MD Lens £49
85-210mm f3.8 Sun MD Lens £30
100-200mm f5.6 Sunagor UTM £39
100-500mm f5.6/6.7 Soligor MOC £39
135mm f2.8 Rokkor MD £20
135mm f2.8 Tokina MD £29
135mm f2.8 Haninex SRT Fit £39
135mm f2.8 PF Rokkor MC £69
135mm f2.8 Rokkor MD £49/£69
135mm f2.8 Rokkor MD X £69
135mm f2.8 Rokkor Celtic MDE79 £69
135mm f2.8 Rokkor PF X £79
135mm f2.8 Rokkor PF MC £55
135mm f2.8 Rokkor X £59
135mm f2.8 Tele Rokkor £39
135mm f3.5 Tokina MD £49
135mm f3.5 Soligor Preset £18
135mm f4.5 Minolta Rokkor TC £29
200mm f3.5 Tamron with case £39
200mm f4.5 Minolta MD Lens £59/£89
200mm f4.5 Rokkor PE Lens £48
300mm f5.6 Vivitar SRT £39

MINOLTA

24mm f2.8 Sigma MF/MD Fit £69
28mm f2.5 Vivitar SRT Lens £29
28mm f2.8 Tokina MD £39
28mm f2.8 Tamron Auto SRT Fit £39
28mm f2.8 Celtic Minolta MD Fit £39
200mm f3.5 Minolta Rokkor MC W SG Lens £39
28mm f3.5 Minolta Rokkor MC W Lens £49
28mm f2.8 Sigma MD £39
28mm f2.8 Sigma XQ MD fit £49
28-70mm f3.5/4.5 Minolta MD £55
28-80mm f3.5/4.5 MD Fit £40
28-85mm f3.5/4.5 Minolta MD £129
28-105mm f3.5/4.5 Vivitar MD £69
28-200mm f3.5/4.5 Vivitar MD £59
35mm f2.8 Vivitar SRT £30
35mm f2.8 Tamron Auto SRT Fit £39
35-70mm f3.5 Minolta MD £99
35-105mm f3.5 Haninex Minolta MC Lens £69
35-105mm f3.5 Vivitar MD £49
35-200mm f4/5.6 Tokina MD £89
50mm f1.4 Minolta MC Rokkor PK £153662 £59
50mm f1.4 Minolta MD £79
50mm f1.7 MC Lens Rokkor PF £29
58mm f1.4 Minolta MC Rokkor PF SRT coupled *5543961 £69
50mm f3.5 MD Macro + 1:1 Tube £179
60-200mm f4/5.6 MD Fit £49
70-210mm f4/5.6 Centon MD £39
70-210mm Tokina MD Fit Lens £55
70-210mm f4.5 Vivitar Macro MD £49
70-210mm f4.5 Haninex As Seen £45
70-210mm f4.5 MD Lens £99
70-250mm Sigma MD Fit £59
75-200mm f4.5 Minolta MD £69
75-280mm f4.5 SRT Fit Vivitar £59
75-300mm f4.5/5.6 Sigma MDE59 £49
80-200mm f4.5 Danubio MD £47
80-200mm f4.5 Hoya MD Lens £49
85-210mm f3.8 Sun MD Lens £30
100-200mm f5.6 Sunagor UTM £39
100-500mm f5.6/6.7 Soligor MOC £39
135mm f2.8 Rokkor MD £20
135mm f2.8 Tokina MD £29
135mm f2.8 Haninex SRT Fit £39
135mm f2.8 PF Rokkor MC £69
135mm f2.8 Rokkor MD £49/£69
135mm f2.8 Rokkor MD X £69
135mm f2.8 Rokkor Celtic MDE79 £69
135mm f2.8 Rokkor PF X £79
135mm f2.8 Rokkor PF MC £55
135mm f2.8 Rokkor X £59
135mm f2.8 Tele Rokkor £39
135mm f3.5 Tokina MD £49
135mm f3.5 Soligor Preset £18
135mm f4.5 Minolta Rokkor TC £29
200mm f3.5 Tamron with case £39
200mm f4.5 Minolta MD Lens £59/£89
200mm f4.5 Rokkor PE Lens £48
300mm f5.6 Vivitar SRT £39

PENTAX

25-42mm f3.5 Hoya PKM Lens £49
28mm f2.5 Tamron PKM Lens £45
28mm f2.8 Pentax SMC Lens £55/£89
28mm f2.8 Tokina PK Fit £20
28mm f2.8 Cosinon PKA £30
28mm f2.8 Pentax SMC PKM £245
28mm f3.5 Pentax SMC PKM £79
28-70mm f3.8/4.8 PK Fit Lens £49
28-70mm f3.5/4.8 Vivitar PK £39
28-70mm Vivitar PKA Lens £69
28-80mm f3.5/4.5 Makinon PK £545
28-80mm f3.5/4.5 Tokina PK £25
28-135mm f4.5 SMC PKA Lens £139
35mm f2.8 Pentax M-0 £39
Diaphragm Slow £39
35mm f2.8 Pentax M Lens £39
35mm f2.8 Pentax PKA Lens - Marked £30
35mm f2.8 Pentax SMC PKA £59
35-70mm f3.5/4.5 Cosinon PKM £40
35-80mm f3.5/4.5 Chinon PK - Ring Dent £40
35-80mm f4/5.6 Pentax PKA £40
35-105mm f3.5 Pentax PKA SMC £59
35-135mm f4/5.6 Sigma UC PKA £59
35-200mm f4/5.6 Auto Chinon PK £55
50mm f1.7 Pentax SMC Lens £39
50mm f2.8 Pentax SMC Lens £30
50mm f4.5 Pentax SMC PKM Lens £79
70-150mm f3.8 Vivitar PK Fit £45
70-210mm f4.5 SMC PKA £45/£89/£40
70-210mm f4.5 Makinon PK Fit £30/£40
70-210mm f4.5 Vivitar PKM Fit £39
70-210mm f4.5 Sigma UC PKA £39/45
75-150mm f3.8 Vivitar PK £39/45
75-150mm f4.5 Pentax SMC PKM £99
75-205mm f3.8 Vivitar PK Fit £45
75-205mm f3.8 Vivitar + 2X Match Multiplier £69
80-200mm f4.5 B+H PK Fit £35
80-200mm f4.5 Petri PK Fit £30
80-200mm f4.5 SMC PK Lens £45
85-205mm f3.8 PKM Zoom £45
85-210mm Tamron Adaptall II with Mount + Case £49
100-200mm f4.5 Sigma PK Fit £45
135mm f2.8 Cosinon PK Fit £19
135mm f2.8 Chinon PKM Lens £24
135mm f3.5 Vivitar PK Fit £20
135mm f3.5 Pentax PK Lens £69
135mm f3.5 SMC PKM Lens £69
200mm f3.3 Haninex PK Fit £45
200mm f3.3 Chinex Lens £30
200mm f4.5 Pentax M Lens £39
200mm f4.5 Pentax SMC PKM £69
300mm f4.5 Super Paragon PK £55
1000mm f1.1 Super Reflex with Case Deme Lens Boxed £999

CANON

24mm f2.8 Canon FD Lens £89
28mm f2.8 Kiron FD Lens £39
28mm f2.5 Tamron + Mount £40
28mm f2.8 Canon FD Lens £28/£59
28mm f2.8 Canon FD Lens £55
28mm f2.8 Canon SSC Lens £55
28mm f2.8 Rokkor Auto CFD £20
28mm f2.8 Telestar FD Fit £28
28mm f2.8 Komura FD Lens £39
28mm f2.8 Image FD Fit £30
28mm f2.8 Makinon FD Lens £29
28mm f3.5 Canon FL + Case £69
28-70mm f3.5/4.5 Ranger FD £25
28-70mm f3.5/4.5 Sigma FD £30/45
28-80mm f2.8/4. £39
Super Paragon FD Lens £39
28-205mm f3.5/5.2 Vivitar FD £69
35mm f2.8 Haninex FD Lens £19
35mm f2.8 Magnon FD Fit £20
35mm f2.8 Vivitar FD £29
35mm f3.5 SC FD Lens £45
35-70mm f3.5/4.5 Canon FD £49/£69
35-70mm f3.5/4.5 FD AF for T80 £69
35-105mm f3.5/4.5 Canon FD £89
50mm f1.4 Canon FD £49
- Metal Front £99
50mm f1.4 Canon FD Lens £69
50mm f1.4 Canon SSC FD Lens £79
50mm f1.8 Canon FD Boxed £59
50mm f3.5 Canon Macro Lens £59
50mm f3.5 Canon Lens FL £39
50mm f3.5 Canon FD Macro Lens + FD25 £90/£49
55mm f1.2 Canon Breechlock £199

7 DAY BONANZA JULY 21ST - 28TH

LENSES GALORE TAKE 50% OFF

LEICA

R 28-70mm Varo Elmar 3 Cam £459
R 35mm f2.8 Elmarit R Lens with Hood *2177325 2 Cam £299
R 60mm f2.8 Elmarit Macro R lens with Macro Adapter 3 Cam £499
R Leica Macro converter for 60mm f2.8 Elmarit R 1:1 £199
R 135mm f2.8 Elmarit R 2 Cam £189
R 400mm f5.8 Telyt Lenshead £299
M39 50mm f3.5 elmar (Leitz Focul) with door Tube for Enlarger £69
M39 135mm f3.5 Kyoel Tele £99
M39 135mm f4.5 R Travenor Lenshead with leitz 20cm ring £69
M39 135mm f4.5 Ross Xpress £229
M39 135mm f4.5 Hektor lens with Visoflex 1 + SX Vertical Magnifier £249
M 200mm f4 Telyt *1851725 with QUBIO £299

TAMRON

28mm f2.5 Adaptall inc Mount £55
28mm f2.5 Adaptall 2 - M Extra £39
28mm f2.8 Lens with Mount £39
28-80mm f3.5/4.2 SP + Mount £99
35-135mm f3.5/4.2 + Mount £99
70-150mm f3.5 Lens £99
70-150mm f3.5 Lens No Mount £30
70-210mm f3.5 Without Adapter £89
70-210mm f3.5/4.2 SP Tamron £69/£99
70-210mm Tamron Mount Extra £39
70-220mm f3.8 Tamron Ex Mount £39
80-210mm f3.8/4.5 Mount Extra £39
80-210mm f3.8/4.5 Adaptall 2 £89
80-210mm f3.8/4.5 Boxed £69
80-210mm f3.8/4.5 Adaptall M inc £45
85-210mm Adaptall Mount Extra £55
90mm f2.5 Tamron SP Macro + 2X Converter + Mount £199
135mm f2.8 BBAR £49
135mm f2.8 Tamron inc Mount £69
135mm f2.8 Lens - No Mount £39
135mm f2.5 inc Mount + Case £79
135mm f2.8 Adaptall Lens £49

M42

19mm f3.8 Vivitar Auto Screw £59
28mm f2.8 Teflon Auto screw £29
28mm f2.8 Tokina Auto Screw £39
28mm f2.8 Orion auto NEW £30
28-80mm f2.8/4.2 SP/Paragon Auto £45
28-100mm f3.5/4.5 Sunagor £45
35mm f2.8 Vivitar Preset £29
35mm f2.8 Access Sq Preset £20
35mm f2.8 Haninex Auto Screw £25
35mm f3.5 Prinz Galapagos Preset £20
35mm f3.5 Federal Preset £20
35mm f3.5 Duflex Preset £25
50mm f1.8 Pentacon Auto Screw £29
50mm f3.5 Russian Industrial £22
58mm f2.8 Helios Preset 44-2 £22
75-200mm f4.5 Sun Auto £30
75-305mm f5.6 Sunagor £49
80-200mm f5.6 Mitako Auto £45
95-205mm f3.8 Tamron Preset £39
135mm f2.8 Pentagon EDC £29
135mm f2.8 Soligor Auto Screw £29
135mm auto Tamron With Case £30
135mm f2.8 Prinz Auto MC £29
135mm f3.5 Meppro Preset £19
135mm f3.5 Haninex Preset £19
135mm f3.5 Dollands Preset £19
135mm f2.8 Mirage Auto £29
135mm f2.8 Access Preset £19
135mm f2.8 Auto Tamron + Case £30
135mm f3.5 Fronton Preset £19
135mm f3.5 Prinz Auto Solow £29
135mm f3.5 Prinz Galapagos Preset £19
135mm f4.5 Jupiter 11A Preset £24
135mm f4.5 Tamron + 225mm f7.7 Converter Preset - Rare £27
200mm f3.5 Soligor Preset £29
200mm f3.5 Tokina Auto £25
200mm f3.5 Photax Preset £25
300mm f5.6 Unitar Auto £39
300mm f5.6 Sunagor Preset £39
300mm f5.6 Prinz preset Lens £29
300mm f5.5 Optomax Auto £35
400mm f5.6 Haninex Preset £39/£59
500mm f8 Super Abitar Preset M42 - Filler Ring Dent £29

CANON AF

16-55mm f3.5/5.6 AF EF S £89
24mm f2.8 EF - Manual Only £119
28mm f2.8 Sigma AF with hood £119
28-105mm f2.8/4.5 Sigma ASP £40
28-200mm f3.8/5.6 Canon AF £149
70-210mm f4/5.6 Sigma AF £69
70-210mm f4/5.6 EF Canon £139
120-300mm f2.8 Sigma AF £1649

NIKON

16mm f2.8 Nikkor AI inc filter £699
18mm f3.5 Nikkor AI + case £879
20mm f3.5 Nikkor AI lens £259
24mm f2.8 Nikkor AI lens £159 (chipped element)
24mm f2.8 Nikkor AI lens £229
24mm f2.8 Nikkor AI lens £259
24mm f2.8 Nikkor AI Scatched £179
28mm f2.8 Nikkor AI lens £199
28mm f3.5 AI lens *600842 £129
28mm f3.5 AI lens *1930281 £169
28mm f3.5 Nikkor H N/F £69
28mm f3.5 Nikkor H Non AI £89
28mm f3.5 PC Nikkor *1892107 £79
28mm f2.8 Tamron Nikkor F fit £40
28mm f2.8 Tamron MK1 Nikkor mount £39

FUJI

52mm f3.5 Fujita for 8x6cm £99
65mm f5.6 Fuji Lens £449
80mm f5.6 GX Fuji Lens £349
125mm f5.6 EBC Fujinon £329/499
180mm f5.6 GX with Case £349/389
210mm f5.6 Lens for GX680 £349
250mm f5.6 GX EBC + Case £399

PENTAX 67

45mm f4 SMC Lens £599
75mm f4.5 SMC Lens £499
75mm f4.5 SMC Takumar £439
Nippon Kogaku F coupled £139
70-150mm f3.8 Hoya Nikkor AI £39
70-150mm f3.8 Vivitar N/AI fit + matched multiplier £69
70-200mm f4.5 Sigma UC/AIS Nikkor fit + hood £49
70-200mm f4.5 Sigma AIS + case £40
70-200mm f3.8 Vivitar AI Nikkor fit £35
70-210mm f3.5 Vivitar Series I N/AI £55
70-210mm f4.5 f5.6 Tokina SZ XE49
70-210mm f4.5 AIS Series E lens £199
75-205mm f3.8 Vivitar AI fit lens £50
75-250mm f5.6 Vivitar Nikkor AIS £59
80-200mm f4.5 Hoya AI fit lens £45
80-200mm f4.5 Nikkor AI lens £129
80-200mm f4.5 Vivitar N/AI £39
80-200mm f3.5 Soligor N/F lens £30
85mm f2.8 Nikkor AI lens £179
90-230mm Soligor Nikkor fit £30
100-300mm f5.6 AIS lens £249
120mm f4 medical Nikkor lens + DC Unit *186997 £1299
120mm f4 medical Nikkor lens + LD2 Battery £1299
135mm f2.8 Nikkor Q F Coupled £79
135mm f2.8 Nikkor F Coupled £129
135mm f2.8 Nikkor AI £169
135mm f2.8 Nikkor Q C Coupled £89
135mm f2.8 Nikkor AI lens £149
135mm f3.5 Nikkor F coupled £99
135mm f3.5 Non AI lens £169
135mm f3.8 Haninex Nikon F £25
135mm f2.8 Panagor Nikon F £126
180mm f2.8 Preset Carl Zeiss £179
200mm f4 Nikkor AI *789283 £149
200mm f4 Nikkor Q AI coupled £89
200mm f4 Nikkor Q F lens £69
200mm f4 Nikkor QC + case £99
200mm f5.6 Nikkor Auto Medical Lens + 6X Close Up Filters £1200
Nikon Close up lens £35
300mm f4.5 AI lens £399
300mm f4.5 AIS lens *561003 £359
300mm f4.5 Nikkor AI lens £429
300mm f4.5 Nikkor AI lens £279
300mm f4.5 Nikkor AI lens £229
300mm f4.5 Nikkor P auto + hood + F coupled £159
300mm f5.5 Soligor Nikon F Nikon Gel Filter Holder for 300mm f4 IF £59
350-1200mm f11 Sigma APO SLD lens + case £2000
400mm f3.5 Nikon AI ED £2299
400mm f5.6 Nikon AIS ED £1699
400mm f5.6 Nikon ED + case £2299
400mm f6.3 Soligor Nikon £55
600mm f8 Sigma Reflex mirror + case + filters £199
800mm f8 Nikkor ED AIS £1999

PENTACON 6

30mm f3.5 Russian ARSAT £279
50mm f4 CZ Flektagon + case £189
150mm f2.8 Kiev Lens £199
250mm f5.6 Kiev + Case £259
250mm f5.6 Kiev lens + Case £199

HASSELBLAD

40mm f4 CF (FLE) Lens £1299
50mm f4 CZ Diagon C T £399
50mm f4 C T Diagon £499
50mm f4 CZ Sonnar C Chrome £259
100mm f4 Diagon CFI Lens £1299
100mm f4 Diagon CF Lens £599
40mm f4 CF (FLE) Lens £1299
50mm f4 CZ Diagon C T £399
50mm f4 CZ Diagon C T £399
60mm f2.8 CF - Marked element £199
120mm f4 CZ Macro Planar CFE £1299
120mm f5.6 CZ Planar S £439
120mm f5.6 CZ Planar for 1:1 Macro Covers £44
120mm f5.6 Planar S C T £399
120mm f5.6 CZ Planar S for 1:1 Macro For Bellows £399
120mm f5.6 CZ Planar C £359
135mm f5.6 CZ S Planar C £550
150mm f4 Sonnar C Chrome £429
150mm f4 CF Sonnar £999
150mm f4 CZ Sonnar C T £449
150mm f4 Sonnar CF lens £525
150mm f4 Sonnar C *521718 £339
150mm f4 CZ Sonnar C T Black £429
180mm f4 CF Sonnar lens £279
180mm f4 CF Sonnar lens £1199
180mm f4 Sonnar CFE Boxed £1499
250mm f5.6 Sonnar CF £1049
250mm f5.6 C T *575631 £899
250mm f5.6 T Sonnar C Black £579
250mm f5.6 CF Sonnar £1049
250mm f5.6 Sonnar C Chrome £399/£569/£769
350mm f5.6 Tele Tessar C £1129
350mm f5.6 Tele Tessar C £999
500mm f8 Tele Tessar C £729
500mm f8 Tele Tessar £1100

BRONICA

GS1 65mm f4 PG Lens £449
GS1 110mm f4 PG Macro lens £579
GS1 150mm f4 PG Lens £399/499
GS1 150mm f4 Zenanpon CF £299
GS1 200mm f4.5 PG Lens £549
GS1 250mm f5.6 PG Lens £619
SQ 40mm f4 Zenanpon PS £799
SQ 50mm f3.5 Zenanpon PS £679
SQ 50mm f3.5 Zenanpon PS £499
SQ 65mm f4 PS Zenanpon £458
SQ 105mm f3.5 Zenanpon S £349
SQ 150mm f3.5 Zenanpon S £399
SQ 150mm f4 Zenanpon PS £479
SQ 200mm f4.5 Zenanpon £279
ETR 40mm f4 PE Zenanpon £349
ETR 40mm f4 MC Lens £199/£239
ETR 50mm f2.8 Zenanpon E MC Lens £189/£269
ETR 105mm f3.5 Zenanpon E £359
ETR 150mm f3.5 Zenanpon E £199/£169
ETR 150mm f3.5 Zenanpon E £239
ETR 150mm f3.5 PE Lens £419
ETR 200mm f4.5 Zenanpon MCE £299

PENTAX 645

75mm f2.8 A Lens £139
150mm f3.5 A Lens £249
200mm f4 SMC PKA MF Lens £329
200mm f4 SMC A Lens £349
300mm f4 SMC A (MF) ED Lens + Case £679
300mm f4 SMC A Lens + Case £699
300mm f4 SMC A ED IF Lens £629
400mm f5.6 ED SMC AF With Case £1229

ROLLEI

80mm f2.8 CZ Opton SL8 £150
80mm f2.8 HFT Planar 6008 £559
150mm f4 HFT SLX - Balsam Problem 6000 Series Lens £399
150mm f4 Sonnar SLX/6008 £1200
250mm f5.6 HFT Sonnar SLX £1295
250mm f5.6 HFT Sonnar 6006 £749

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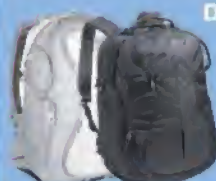


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21/3.2 AL DA	£470
35/2.8 Macro DA Limited	£450
40/2.8 DA Limited	£279
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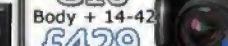
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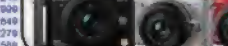
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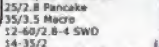
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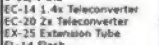
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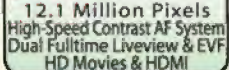
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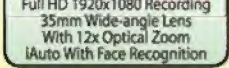
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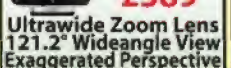
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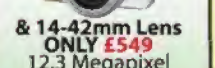
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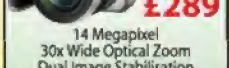
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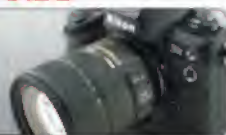
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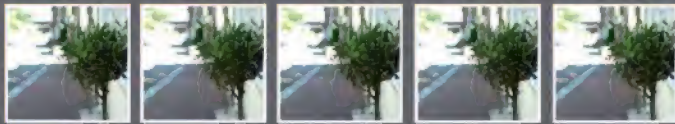
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ROGER HICKS

Who photographs the photographer if it is the photographer getting married?

THE ROMAN poet Juvenal is credited with the perfect framing of the question, in his Satires some 20 centuries ago, *Quis custodiet ipsos custodes?* Who shall guard the guardians themselves?

By the same token, we may ask, 'Who shall photograph the photographers themselves?' This takes on a particular piquancy when the photographs in question are wedding pictures. Who, indeed?

There is no doubt that there are some very good wedding photographers; I've met a few of them.

K (Kay Hurst), for example, or the late Monte Zucker. Understandably, people at the top charge accordingly: £5,000 is (or was) but a starting point for their top-of-the-line packages. Unfortunately, not that many of us have that sort of money to blow, either on our own account, or as parents. I have no doubt that the best wedding

photographers earn every penny they are paid. But then, I also believe that a Bristol Fighter (the car, not the aeroplane) and a Hesketh motorcycle are worth every penny. I just don't have that many pennies.

What, then, does a photographer do about his or her own wedding? He is a brave man (and she an even braver woman) who undertakes to document it personally. If I think about it, I can construct a wonderful fantasy of myself, Leica around my neck, at Bristol Registry Office in 1982, marrying Frances Schultz, but I was never that brave.

Switching to the other side of the counter, I have shot just six weddings in 36 years, two thirds of them with Frances at my side. Ian and Glen, Tori and Mac, Linda and Greg, Neil and Leslie, Louise and Tony, and Benoit and Cécile. All were done as wedding presents. This is because as far as I am concerned, there are only two reasons to shoot weddings – neither of them good, at least from the photographer's point of view. One is to save the couple money. The other is because you can't refuse. If your sister, whom you adore, asks you to shoot her wedding, how do you say no? Likewise, your second-oldest friend, finally marrying at 50, or your oldest friend's daughter. It's a joy, a mitzvah, even at the few hundred pounds it cost in the days of shooting film only, although I don't think it's one of the 248 positive mitzvot listed in the Sefer Mitzvot Gadol.

So who do you ask to photograph your own wedding? Well, I have to admit, Frances and I didn't even consider a professional. I mean, why would we? There weren't any of my professional photographer friends at our wedding because we were married in Bristol, and most of them were in London and not that close emotionally: it was a small wedding, held at home. But there were a couple of good amateurs, and that's all we needed. We didn't get the group

shots, otherwise known as the 'herding cats' shots, but then, Frances was getting married 5,000 miles from home and on her side the only family member there was her nephew, Dane, in his early 20s.

Besides, you really only need the one 'herding cats' shot, and any half-competent photographer should be able to arrange that, especially with the help of the happy

couple. By all means hire the cheapest competent professional you can find, if you can't afford anything better and if you don't have any friends who are half-competent photographers, to get the half-dozen basic 'must have' shots – always assuming you feel that you genuinely 'must have' them. We didn't feel that.

I don't want to upset wedding photographers, though no doubt I have already done so. I have taken the bread out of their mouths by doing weddings for nothing (although only once every six years, on average, and only under pressure) and I have even suggested that maybe they aren't needed. I have to reinforce the point, though, that when I say wedding photographers may not be needed, I am talking about photographers' weddings, not non-photographers'.

On the other hand, I'll immediately counter my own argument by saying that when Frances and I were married, we were a lot poorer than we are today, and we regarded an extra few days on honeymoon as a far better use for our extremely limited funds, rather than paying a photographer.

And, above all, neither of us believes in the 'happy day' argument that professional pictures are a unique reminder of our wedding day. For us, the unique reminder, every day, is each other. Photographs are a (minor) bonus. When it comes to wedding pictures, we both subscribe to the old hippy dictum: 'Any is sufficient. Enough is too much.' **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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Special thanks to

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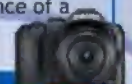


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